

# MODERN LANGUAGE NOTES

Edited by H. CARRINGTON LANCASTER

GUSTAV GRUENBAUM

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EDITED BY

H. Carrington Lancaster, Gustav Gruenbaum, W. Kurrelmeyer,  
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## THE TODD MEMORIAL VOLUMES

To appear in 1929 and will contain some forty articles and tributes by  
friends, colleagues and students of the late Professor Henry Alfred Todd  
of Columbia University. These contributions by R. Menéndez-Pidal, Pio  
Rajna, J. Anglade, G. Cirot, C. H. Grandgent, F. Boas, F. M. Warren,  
L. H. Gray, H. C. Lancaster, F. de Onís, etc., cover not only the field of  
Romance, but also of General Linguistics and Literatures. The two  
Volumes will cost \$10.00. A list of subscribers' names will appear in the  
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# Modern Language Notes

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## SOME RECENT LINGUISTIC STUDIES

Since time immemorial linguistics has been a handmaid to philology. The very word *grammarian* originally meant 'man of letters,' and the study of language was undertaken not for its own sake but for its practical value in promoting good speech and good writing. Such is still the only point and purpose of linguistic study in our primary and secondary schools, and even in our colleges, with their courses in English grammar, rhetoric and composition. The professional philologist, however, is rarely interested in this aspect of the matter. So far as he prosecutes linguistic studies at all, he does so because these studies throw light on the literary monuments he is interested in. Linguistics is only one of the many tools which he uses to help him in his study of literature. But it is possible to study the phenomena of language without reference to the problems of philology. One may abandon literature altogether, and take up linguistics as an independent discipline, as a branch of knowledge worthy of study for its own sake. Thus the linguist, parting company with the philologist, comes into his own.

From this point of view one of the most significant events of recent years was the organization of the *Linguistic Society of America* with its monograph series, its dissertation series, its quarterly journal *Language* and its summer school *The Linguistic Institute*.<sup>1</sup> The new Society has already proved its worth by stimulating interest in linguistics as such, and by providing means for the publication of the results of linguistic research.<sup>2</sup> But it

<sup>1</sup> The first session of the *Institute* was held at Yale University in the summer of 1928.

<sup>2</sup> So far it has published three *Language Monographs* (E. A. Esper's *Technique for the Experimental Investigation of Associative Interference in Artificial Linguistic Material*; R. G. Kent's *Textual Criticism of Inscript-*

must not be imagined that the *Linguistic Society* was founded to put new life into a branch of scholarship which was losing ground. On the contrary, it was the ever-increasing activity of the linguists and their ever-increasing numbers which finally brought them together in a Society all their own. I think it may safely be said that American linguistic scholarship was never so flourishing as it is today.

Perhaps the most important, and certainly the most useful piece of linguistic work turned out of late in America is not linguistic at all, properly speaking, but bibliographical. I refer to Professor Kennedy's bibliography of English linguistics.<sup>3</sup> The author tells us that his book is the result of some fourteen years' research. His time has been well spent. The bibliography is a model, and an ornament to American scholarship. It belongs to that limited number of books which, immediately upon their publication, become indispensable. The title is not altogether accurate, as the author has included a few items of a date later than 1922, but such items, of course, are in the nature of bounties, for which one must be duly thankful. In item 331, I note a reference to an edition of 1608 which does not seem to exist. Professor Max Förster's name is misspelt on p. 35 (item 792). In the Modern-English word-list I looked up *father*, *rather* (p. 317) to see if my article on those two words was cited; it was not! But I found it duly listed on p. 278. Skeat's lecture on "The King's English" (item 790) was first printed, I believe, in A. Bowker's volume, *The King Alfred Millenary*, pp. 166-178. But errors and omissions of any kind are extremely rare in this admirable volume. The only serious criticism of the book, indeed, is its price, which is staggering and puts it out of reach of everybody except libraries, millionaires and reviewers.

In linguistic work proper, perhaps the greatest recent advances have been made in the long neglected field of place-name study. The valuable work of the Swedish scholars who maintain the place-name journal *Namn och Bygd*, and of the German scholars who

tions; and F. A. Wood's *Post-Consonantal W in Indo-European*) and one *Language Dissertation* (Ruth Norton Albright's *Vedic Declension of the Type Vr̥kis*).

<sup>3</sup> A. G. Kennedy, *A Bibliography of Writings on the English Language from the Beginning of Printing to the End of 1922*. Pp. xviii + 517. Cambridge (Mass.) and New Haven (Conn.), 1927.

have founded the *Zeitschrift für Ortsnamenforschung*, is well known. For the Anglo-Saxon world, however, the activities of the *English Place-Name Society* must stand in the foreground. The two latest volumes published by this Society maintain worthily the exacting standards set in its earlier publications.<sup>4</sup> Here and there, it is true, one may find doubtful etymologies and even mistakes. The word *wæcel* (III 7) does not show i-umlaut in its stem vowel. The *a*-forms of *Bolnhurst* and *Colworth* (III 13 and 40) are left unexplained; a reference to my article on the subject in *Modern Philology* (xx 189 ff.) would have been in place. The variant *Portenhale* of the place-name *Pertenhall* (III 16 f.) is listed but not discussed; a parallel development of an *o* before *r*-combination is to be found in the familiar word *acorn*, where the *o* is *not* due to false etymological association with *corn* but is a strictly phonetic development. The explanation given for the phonology of *Upbury* (III 161) is hardly sound: the sound-change *tb* > *pb* is an example of place-assimilation, and no intermediate stage *db* is to be assumed. The etymology favored for *Lymage* (III 271) is weak, since no variant form *\*Livening* occurs, although OE *m*, in the combination *mn*, regularly had a spirantic pronunciation reflected in the frequent *f*-spelling (ME *v*-). I cannot accept the etymology given for *Winrick* (iv 62), in view of the fact that the earliest spelling is *Wynedwarwik*, a form which points to an OE *\*Wynedwara wic* 'dairy-farm of the men from Wyned (i. e., Gwynedd or North Wales).' Cf. *Willingwick* (iv 345) 'dairy-farm of the men of Willa' and *Pensax* (iv xliii) 'Saxon settlement at Pen.' But in spite of these details, I find myself almost always in agreement with the editors, whose mastery of their subject is evident, and whose industry has given the Society two more volumes, admirable alike in style and substance.<sup>5</sup>

The place-name field is perhaps less interesting in America, but it is worth cultivating, none the less. Mr. Meany, Miss Fitzpatrick and Mr. Read<sup>6</sup> have given us pioneer works in the American field,

<sup>4</sup> Vol. III, *The Place-Names of Bedfordshire and Huntingdonshire*, pp. xlii + 316. Cambridge, 1926. Vol. iv, *The Place-Names of Worcestershire*, pp. xliv + 420. Cambridge, 1927. A review of vols. I and II appeared in *MLN.*, XLII, 259 f.

<sup>5</sup> Another study in the same field is Mr. David Hopwood's *Place-Names of the County of Surrey*, pp. x + 101, Capetown, 1926.

<sup>6</sup> E. S. Meany, *Origin of Washington Geographic Names*, Seattle, 1923;

and it is to be hoped that many others will follow their example. In the journal *American Speech* (1 78 ff.) Mr. Louis N. Feipel has recently offered what he modestly calls "a few prolegomena to the study" of American place-names; to this article the curious are referred for a survey of the field and suggestions as to future work.

American provincial speech has attracted a certain amount of attention in the last two or three years. The monographs of Mr. Heil and Mr. Orbeck<sup>7</sup> are both devoted to the dialect of New England. The work of Mr. Heil suffers somewhat from the fact that it is based on a piece of dialectal literature rather than on actual New England speech; one cannot be sure of Lowell's accuracy and one can be sure that dialectal accuracy was not his primary purpose in writing the *Biglow Papers*. Mr. Orbeck, dealing as he does with records, is on surer ground, and has done a useful piece of work. Similar studies of old records in the other colonial centers are greatly needed. Mr. Smith's interesting study<sup>8</sup> is not so much an exhaustive examination as a running sketch of the peculiarities of the Gullah dialect (the form of English spoken by the negroes of the Carolina-Georgia coast), together with a full Gullah bibliography. The pamphlet runs to 45 pages. It was evidently written for the general reader as well as for the scholar, and certainly makes interesting reading.

Turning now to more general works, we find ample evidence of linguistic interest and activity. In 1923 Mr. Mencken's *American Language* reached its third edition,<sup>9</sup> and the author promises us a fourth in his good time. In spite of serious defects, due to the author's lack of training as a professional linguist, Mr. Mencken's book remains the best thing we have on its subject. Hard on Mr. Mencken's heels came Mr. Kenyon with a work intended as a

L. L. Fitzpatrick, *Nebraska Place-Names*, Lincoln, 1925; W. A. Read, *Louisiana Place-Names of Indian Origin*, Baton Rouge, 1927.

<sup>7</sup> J. A. Heil, *Die Volkssprache im Nordosten der Vereinigten Staaten von Amerika, dargestellt auf Grund der Biglow papers von James Russell [sic] Lowell*, Giessener Beiträge, III, 2, Breslau, 1926; A. Orbeck, *Early New England Pronunciation, as reflected in some 17th century town records of eastern Massachusetts*, George Wahr, Ann Arbor, Mich., 1927.

<sup>8</sup> Reed Smith, *Gullah*, Bulletin of the University of South Carolina, Nov. 1, 1926.

<sup>9</sup> H. L. Mencken, *The American Language*, 3d. ed., pp. x + 489, Knopf, New York, 1923.

handbook of phonetics.<sup>10</sup> It is in fact an excellent piece of research as well. Mr. Kenyon gives a systematic account of the phonology of American English. He is a trained phonetician, an accurate observer, and a good writer. I cannot subscribe to some of his views: his theory of stops seems to me untenable, and his account of the articulation of the semivowels and liquids is hardly sound. But on the whole his book is far more than the college textbook which it purports to be. Wider in scope is Mr. Krapp's history of American English.<sup>11</sup> The work has a wealth of accurate detail, and is distinctly readable, though here, of course, Mr. Krapp suffers by comparison with Mr. Mencken. The title does not commit the author to a systematic history of American English, and the author does not give us such a history. His work impresses me rather as a series of articles, sometimes extended into monographs, on various aspects of his general subject. We ought to be thankful for what we get, and not expect too much, but many readers will probably share my disappointment that the author did not give us that systematic history which we so badly need and which he is so well equipped to write.

Perhaps Mr. Krapp felt that a truly scientific history of American English could not be undertaken until more spade-work had been done, and certainly there is room for a multitude of monographs on matters of detail yet obscure. But most of all an authoritative historical dictionary of American English is needed. The University of Chicago has recently undertaken the preparation of such a dictionary, and has called Sir William A. Craigie, of the staff of the now happily completed *Oxford Dictionary*, to take charge of the work. Under his expert guidance the new undertaking is making good progress, and we may reasonably hope to have in our hands the completed work before many years have elapsed. In the meantime we must depend on the *Oxford Dictionary* for the history of American usage. Needless to say, the record there given is anything but full. In particular, the American peculiarities of pronunciation receive scant recognition. Mr. H. E. Palmer has recently tried to help us out here by including

<sup>10</sup> J. S. Kenyon, *American Pronunciation*, George Wahr, Ann Arbor, Mich., 1924.

<sup>11</sup> G. P. Krapp, *The English Language in America*. Vol. I, pp. xvi + 377; vol. II, pp. vi + 355. The Century Co., New York, 1925.

in his pronouncing dictionary a list of American pronunciations.<sup>12</sup> The dictionary is printed with three columns to the page. In the first column appear the words in their traditional spelling; the second and third columns give phonetic respellings to indicate respectively the "received pronunciation" and the "American variants." If the American pronunciation does not differ from the "received" it is not recorded at all. This method is no doubt economical, but it is misleading, in spite of a good deal of explanation in the preface and introductory notes. The American variants for the most part represent what we call Western speech; the East and the South get short shrift. And although I cannot speak with authority about Western pronunciation, I have noted transcriptions of it which I am sceptical about; thus, *artist* hardly has a vocalic *r*; if pronounced at all, the *r* has its ordinary consonantal value, and the word is made up of two syllables, not of three.

Mr. Palmer's dictionary was written primarily for the student. Mr. Krapp's latest books<sup>13</sup> are aimed rather at the general public, although the student too might well find them instructive. The *Guide* is cast into dictionary form, and reminds one of Mr. H. W. Fowler's *Dictionary of Modern English Usage*, which was reviewed in an earlier volume of this journal (XLII, 201 f.). Mr. Krapp's book is less lively reading than Mr. Fowler's, but it is far more trustworthy; Mr. Krapp, unlike Mr. Fowler, has the scientific point of view, and gives us an objective discussion of nearly all the points he takes up. Occasionally, it is true, he departs from objectivity, as when he tells us that *mamma* is "sometimes" pronounced with the stress on the first syllable; here, I fancy, the wish is father to the dictum, and certainly this pronunciation is far more prevalent than the author's "sometimes" would lead the reader to suspect. Again, the author fails to recognize the not infrequent spelling-pronunciation of the surname *Mainwaring*, and reduces to a mere "sometimes" the extremely common past participle *gotten* for the *got* which he seems to prefer. *Parlor* too is much oftener used than the author thinks; I can see no jus-

<sup>12</sup> H. E. Palmer, J. V. Martin and F. G. Blandford, *A Dictionary of English Pronunciation with American Variants*, pp. xlix + 436. Appleton, New York, 1927.

<sup>13</sup> G. P. Krapp, *A Comprehensive Guide to Good English*, pp. xxxviii + 688, Rand, McNally, Chicago, 1927; *The Knowledge of English*, pp. x + 572, Holt, New York, 1927.



tification for the statement that it is going out of use. I have found few downright errors in the book. It would have been more accurate to call *gillie* a Gaelic word, since *Scotch* is ambiguous in itself, and leaves Ireland out of account. The French city *Reims* is so spelt in French. As regards omissions, opinions will naturally differ. Since the author includes so many proper names in order to indicate their pronunciation, he might have added *Croce* to the list; many a would-be intellectual has suffered because he did not know whether the philosopher's *o* was open or close. Various other matters of detail might be brought up, but the book as a whole may with confidence be commended.

Mr. Krapp's *Knowledge of English* is best described as a series of essays on various topics connected with English linguistics. It is a work of *vulgarisation* in the best sense of that term. Particularly to be praised is the author's recognition of the English vocabulary as "bi-lingual," i. e., as made up of two distinct groups of words, called "plain English" and "bookish English." Here the author follows Mr. Luick, I take it, who makes the same distinction in his *Grammatik*. It must not be supposed, however, that English in this respect differs radically from other languages. Most languages are more or less "bi-lingual" in the same sense. It is equally erroneous to suppose that the "plain English" words are the words etymologically native, and that the bookish words are the words of French and Latin origin. The distinction between the two classes is based on usage, not on etymology, and words like *fool* and *easy* are no less "plain English" because of their French provenience.

The same division of the English vocabulary into two parts appears in Mr. Fries's recent volume,<sup>14</sup> but Mr. Fries names the parts *Anglo-Saxon* and *Latin* respectively (p. 97). That *Anglo-Saxon* means "plain English" to Mr. Fries becomes clear when we note that he applies the term to the word *catch*, which is of French origin, and to the word *jump*, which is a modern coinage. The author has not invented his terms, of course; on the contrary, they are widely and, I think, legitimately used as he uses them. Mr. Fries's book is designed as a manual for teachers, but it could be read with profit by almost any English-speaking person of in-

<sup>14</sup> C. C. Fries, *The Teaching of the English Language*, pp. 187. Nelson, New York, 1927.



telligence. He describes the book as "an effort to interpret the modern scientific view of language in a practical way for teachers." He succeeds admirably in this effort, and it is to be hoped that every teacher of English in our public schools may read the volume and take its lessons to heart.

Mr. Callaway's two essays on the historic study of the mother tongue are equally valuable, though from another point of view.<sup>15</sup> In his first essay Mr. Callaway gives us a short but remarkably complete history of American activity in historical English grammar. In his second essay he discusses (with full bibliographical notices) recent activity in the same field, including this time European as well as American work in his survey. The essays are written with vigor and make exceedingly interesting reading.

Following Mr. Callaway's example, I will now turn to Europe. I have already mentioned the new volumes of the *English Place-Name Society* and Mr. Hopwood's monograph on the place-names of Surrey. Mr. Weekley has lately given us yet another volume.<sup>16</sup> It consists of 91 essays on as many compound words, and in every way may be taken as a companion to his earlier work, *Words Ancient and Modern*.<sup>17</sup> His methods have not changed. He writes interestingly and not too profoundly, for the general public and not for the scholar. His rambling methods may be indicated by the fact that his discussions of *lord* and *lady* appear under the heading *beefeater*. Nor can he be trusted to get the facts right. Under *honeymoon* he mentions a non-existent "Old Norse *hjunottsmanathr*" (p. 77) and under *runagate* we learn that the word is "in general dialect use" in America for a gadabout.

More representative of English linguistic scholarship is the latest Wright grammar.<sup>18</sup> Its title is somewhat misleading, as the authors go into phonology, at least, in much greater detail than

<sup>15</sup> Morgan Callaway, Jr., *The Historic Study of the Mother Tongue in the United States: a Survey of the Past, and The Present-Day Attitude Toward the Historic Study of the Mother Tongue*, University of Texas Bulletin No. 2538, Studies in English vol. v, pp. 5-67. Austin, 1925.

<sup>16</sup> E. Weekley, *More Words Ancient and Modern*, pp. viii + 192. Dutton, New York, 1927.

<sup>17</sup> For a review of this work, see *MLN.* XLII, 61.

<sup>18</sup> Joseph Wright and Elizabeth Mary Wright, *An Elementary Historical New English Grammar*, pp. xii + 224. Oxford University Press, New York, 1924.

one would expect in an elementary work. Here the book reminds us of Bülbring's *Elementarbuch*. On the other hand, the "elementary" of the title is justified to this extent at least: the grammar is not exhaustive, and is a handbook for students rather than a contribution to knowledge. One may in general say that the authors, although they are thoroughly competent to deal with their subject, have not kept altogether abreast of recent research. Hence there are errors or unfortunate statements now and then. Thus, the *a* of *Thames* is hardly due to Latin influence (p. 40), and the history of *father* and *rather* is incorrectly sketched (p. 66). Other errors seem to be due to carelessness, as the description (p. 8) of the writing of *-y* for final *-i* or *-ie* as an "improvement." It is unfortunate that the Wrights cling to outworn and misleading terms like *guttural* (pp. 121 ff.). In the discussion of the *ch* of French loan-words, some explanation of our pronunciation of words like *chivalry* ought to be given (p. 126). But in spite of these and other weaknesses in detail, the grammar is a good one, and does credit to its authors. It is a pity that Mr Wright's health has been such as to prevent him and his wife from finishing the monumental *Historical English Grammar* to which we have all been looking forward, but it is our good fortune that in 1925 the Wrights were able to get out a third edition of their excellent *Old English Grammar*.

A great deal of good work has been done in recent years by various European scholars in the field of English grammar, both historical and descriptive. Mr. Wyld has followed the example of the Wrights by getting out a third edition of his useful *Short History of English*. The new edition is described as "revised and enlarged," and with justice. The fundamental character of the work has not changed, however; it is still confined to phonology and morphology (chiefly the former), and is meant to serve as a handbook for students. The center of interest in the book is, quite properly, the origin and development of that particular dialect of English which we call the standard English of today. Mr. Zachrisson in his latest monograph has concentrated his efforts even more narrowly.<sup>19</sup> He has examined minutely all the works

<sup>19</sup> R. E. Zachrisson, *The English Pronunciation at Shakespeare's Time, as Taught by William Bullokar, with Word-lists from all his Works*. Pp. xvi + 243. Uppsala, 1927.

of the sixteenth century English phonetician William Bullokar, and on the basis of this material, together with further material drawn from English records of the early modern period, he has attempted to determine the state of English pronunciation in Bullokar's day. The monograph is a highly important one, and its author, in my opinion, has succeeded in solving more than one moot question in the field which he has investigated. In particular I would call attention to his admirable discussion (pp. 65 ff.) of the early NE. development of ME. *au* and ME. short *o*. The new evidence which he brings forward here is confirmatory of the evidence which I presented some years ago in an article on the diphthong *au*.<sup>20</sup>

Another important event of 1927 was the publication of the third part of Mr. Jespersen's monumental English grammar, together with an appendix to the second part.<sup>21</sup> The first syntactical volume came out in 1914, but the war put a stop to the progress of the work, and only now is the great grammar once more on the road to completion. The new volume shows us the old Jespersen. As always, he is here master of his material, full of brilliant and original interpretations, and delightful to read. More than any other linguist of today, Mr. Jespersen goes his own way, and the road is a fascinating one indeed. Occasionally, it is true, one finds him a bit astray. Thus, he explains the Englishman's preference for *he gave it me* and the American's for *he gave it to me* by saying, "this may perhaps be ascribed to the greater natural freedom and ease often found in British speech, while (educated) Americans are more constrained in their anxiety to avoid errors" (p. 290). Whatever the explanation may be for the difference in idiom here, Mr. Jespersen has missed it. But such flights of fancy are rare indeed. Usually the author's explanations are thoroughly reasonable in themselves, and buttressed besides with a formidable array of examples and parallels. No student of English syntax can afford to leave this volume unread.

The general principles which Mr. Jespersen has applied so well to English are set forth by him at greater length in two compara-

<sup>20</sup> Printed in *Modern Philology*, xx, 189 ff.

<sup>21</sup> O. Jespersen, *A Modern English Grammar*, Part II, Syntax, First Volume, Appendix, pp. 485-512; Part III, Syntax, Second Volume, pp. x + 415. Carl Winter, Heidelberg, 1927.

tively recent works, *Language and the Philosophy of Grammar*,<sup>22</sup> which I will not discuss here. The philosophy of speech has lately been taken up, from a different point of view, by the Swiss linguist Otto Funke, who promises us a series of monographs on the history of this field of study. The first two of these are now in print, in a single volume.<sup>23</sup> The volume begins with a study called *Zur Sprachphilosophie des 18. Jahrhunderts: J. Harris' "Hermes."* Mr. Funke gives us an acute analysis and criticism of Harris's work, and shows in detail its connexion with the ideas of the time. The monograph is an admirable example of the study of the history of ideas. There follows a second monograph called *Zur Sprachphilosophie der Gegenwart*. In this study Mr. Funke examines recent work in linguistic theory in the German-speaking world. He divides the scholars whom he studies into three groups: the romanticists (Cassirer, Porzig, Weissgerber), the estheticists (Vossler), and the empiricists (Paul, Marty, Bühler). The romanticists get their inspiration ultimately from Humboldt, the estheticists from Croce. The empiricists base their work on modern experimental psychology. Needless to say, Mr. Funke himself is an empiricist. His detailed account of the three schools makes interesting reading, and is a distinct contribution to the history of ideas in the field of linguistic theory.

But let us revert to English grammar. Mr. Jespersen's grammar is primarily historical rather than descriptive. The Dutch linguist, Mr. H. Poutsma, has given us a grammar of even greater proportions which is primarily descriptive, though history is resorted to more or less.<sup>24</sup> In four huge volumes he has gathered together a staggering array of quotations from English writers, in illustration of the various grammatical points which he makes. So far as I know, no grammarian who has ever written on any language has got together so vast a lot of material. Moreover, he has given to this mass of evidence an excellent organization. He is a trained and thorough syntactician, with ideas of his own, although he sticks to the traditional categories for the most part. I find myself in frequent disagreement with him in matters of theory, but I will content myself here with paying tribute to his

<sup>22</sup> Ably reviewed by Mildred E. Lambert, in *MLN.*, XLII, 339 ff.

<sup>23</sup> O. Funke, *Studien zur Sprachphilosophie*, pp. 140, Bern, 1927.

<sup>24</sup> H. Poutsma, *Grammar of Late Modern English*, Gröningen, 1904-1926.

erudition and his overwhelming industry. Similarly descriptive, though of course on a much smaller scale, is the well known grammar of Mr. Kruisinga's, now in its fourth edition.<sup>25</sup> This work, likewise in four volumes, differs from that of Mr Poutsma in another respect: the first volume is devoted to phonology, a department which Mr. Poutsma neglects. Just out are two more English grammars by Dutch authors: Mr. Kruisinga's shorter work on accident and syntax, in its fourth edition, and Mr. Vechtman-Veth's work on syntax.<sup>26</sup> These books are of a more elementary character, of course, but I fear they would not seem elementary to the average American college student. They bear witness to the solidity of Dutch linguistic scholarship, in the English field at least.

In the field of general phonetics Mr. Forchhammer has just published another volume.<sup>27</sup> It is meant for use as a handbook, and seems to be nothing more than an abridgement of the same author's *Grundlage der Phonetik*.<sup>28</sup> Like the larger work, it is vigorously written. It is well equipped with pictures, charts and tables, and in the hands of a teacher trained in orthodox phonetics it might be a highly serviceable manual. But in important respects Mr. Forchhammer's phonetic theory is unsound, and such a book therefore cannot be placed unreservedly in the hands of untrained students.

I will conclude this survey by giving brief mention to the first piece of instrumental phonetic research ever done in the Icelandic field (let us hope it will not be the last). Mr. Einarsson in a notable doctor's dissertation<sup>29</sup> has presented the results which he obtained by applying the instrumental technic to various problems of Icelandic phonetics. He took up such matters as the place of articulation of the sounds, nasality, voice, length and accent, and came to conclusions which in some cases may be called definitive.

<sup>25</sup> E. Kruisinga, *A Handbook of Present-Day English*, Utrecht, 1925.

<sup>26</sup> E. Kruisinga, *An English Grammar for Dutch Students*, vol. I, *A Shorter Accidence and Syntax*, pp. xvi + 230, Utrecht, 1928; A. C. E. Vechtman-Veth, *A Syntax of Living English*, pp. xii + 330, Utrecht, 1928.

<sup>27</sup> J. Forchhammer, *Kurze Einführung in die deutsche und allgemeine Sprachlautlehre*, pp. 124, Carl Winter, Heidelberg, 1928.

<sup>28</sup> See my review of this work in *MLN.* XL, 424 ff.

<sup>29</sup> Stefán Einarsson, *Beiträge zur Phonetik der Isländischen Sprache*, pp. 144, Oslo, 1927.

By way of adverse criticism it may be noted that while the author (p. 14) rightly points out the difference in articulation between Icelandic and English *v*, he fails to make it clear that a fully parallel difference exists between Icelandic and English *ð*. In each case the English sound has edge or "coronal" articulation, while the Icelandic sound has ridge or "dorsal" articulation. Any Anglo-Saxon who tries to speak Icelandic will find that his *v* and *ð* are markedly different from the corresponding sounds of Icelandic. To one who wishes to learn how to pronounce Icelandic *ð*, I should advise beginning with a [j] and shifting it toward the front until a satisfactory articulation has been acquired. It was a pleasure to me to see that Mr. Einarsson's description of the characteristics of present Icelandic speech nearly always agrees with my own conclusions as recorded in my monograph on the subject,<sup>30</sup> although I came to these conclusions without the help of instruments of precision.

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#### A NOTE ON BURNS'S LANGUAGE

Most of the biographers and critics who have given any thought to Burns's language, have been more interested in determining whether or not he could write well in English than in making clear the exact status of Burns's particular variety of Lowland Scots in the civilization and culture of late eighteenth century Ayrshire. On the first matter a good deal of ink has been spilt, most of it tending to the conclusion that he was ill at ease in English, and could write well only in Scots. Had he not said so himself? And were not the poems there, to prove the correctness of his own judgment?<sup>1</sup>

Concerning the other matter, the relation between the dialect of Burns's poems and the actual speech of Burns's Mauchline or

<sup>30</sup> K. Malone, *The Phonology of Modern Icelandic*, Menasha, Wis., 1923.

<sup>1</sup> Recently this well-established dogma has been challenged, and, I believe it is fair to say, overthrown. See for instance W. A. Neilson, "Burns in English," *Kittredge Anniversary Papers*, p. 165; and brief comments on the subject in *MLN.*, Feb., 1922, p. 77 ("Notes on Burns and England"); and in *Mod. Philol.*, Jan. 1919, p. 144 ("Notes on Burns's First Volume").



Tarbolton contemporaries, I have found myself no little puzzled. Professor Craigie's informing chapter "Language," in his *Primer of Burns*,<sup>2</sup> contains one paragraph on dialect, in which occurs the categorical statement that "although the native dialect of Burns was that of Ayrshire, there are few, if any, traces of this in his writings. He was too much under the influence of Ramsay and Fergusson to break away from the usage they had established in the writing of the Scottish tongue. His language therefore is not local, but represents the general dialect of southern Scotland, even of the east rather than the west."<sup>3</sup>

There are also suggestions in Sir James Wilson's three studies<sup>4</sup> which point indirectly to the same conclusion. But Sir James's object, so far as Burns is concerned, has been primarily, to indicate how Scotsmen today pronounce Burns's verse; his work as a whole fails to make clear the relationship between the dialect of Burns's poems and the common speech of Ayrshire in 1785. And Professor Craigie's statement, suggestive and significant as it is, leaves some pertinent questions unanswered.<sup>5</sup> Hence it comes that, in the absence of definite evidence to the contrary, not a few students of Burns seem to have assumed that the language of "Hallowe'en" and the "Address to the Deil" was "the language of conversation in the middle and lower classes of society," or at least "a selection of language really used by men" at that time and place. They have also assumed, if my reading of the Burns literature has been representative, that Burns's choice of this dialect as a medium for poetry was in no way extraordinary or worthy of special comment, but that in writing in Scots he did what any Scotchman of his day and age would have done, but did it better.

I propose to comment briefly on these two assumptions.

<sup>2</sup> *A Primer of Burns*, by William A. Craigie, London, 1896.

<sup>3</sup> *Op. cit.*, p. 159.

<sup>4</sup> *Lowland Scotch*, Oxford, 1915; *The Dialect of Robert Burns as Spoken in Central Ayrshire*, Oxford, 1923; *Scottish Poems of Robert Burns in his Native Dialect*, Oxford, 1925. All by Sir James Wilson.

<sup>5</sup> The same thing is more or less true concerning a more recent remark by Professor Craigie on the same subject. In the "Foreword" to Sir James Wilson's *The Dialect of Robert Burns*, p. 3, one reads: "Burns in his writings made no attempt to reproduce the local dialect in any exact fashion, but unquestioningly adopted the standard which had been set by his predecessors in the field of Scottish poetry."



## I.

In addition to having the authority of such a linguist as Professor Craigie cast in the scale against it, the popular notion that Burns's dialect was actually the spoken language of the part of the world in which he lived is controverted by the fact—often noticed, but not commented on in this connection—that he felt it necessary to provide each of the three editions which he supervised with a carefully made glossary. That appended to the Kilmarnock (1786) edition opens with this significant note: "Words that are universally known, and *those that differ from the English* only by the elision of letters by apostrophes, or by varying the termination of the verb, are not inserted. The terminations may be thus known; the participle present, instead of *ing*, ends in the Scotch dialect, in *an* or *in*; in *an*, particularly, when the verb is composed of the participle present, and any of the tenses of the auxiliary, *to be*. The past tense and participle past are usually made by shortening the *ed* into '*t*.'"\*

The inclusion of the glossary, with such an introductory note, might be interpreted as an indication that Burns was writing for a wider audience than could be found in Ayrshire; that he hoped his book would find its way into the hands of English readers, to whom it would be unintelligible without a glossary. Had this been the case, however, the glossary would have been seriously inadequate; throughout the volume one meets words almost certainly unintelligible to English readers, and yet unexplained in the glossary.<sup>7</sup> No, the glossary seems to me to have been intended for precisely the persons who found it appended to their copies of the book—Burns's Ayrshire friends and neighbors, and to have been made necessary by the fact that Burns's literary dialect was different from, and in some respects perhaps more "Scottish" than, that used by the purchasers of these volumes.<sup>8</sup> Had this not been

\* *Facsimile of the Original Kilmarnock Edition*, Kilmarnock, 1909, D. Brown and Co., p. 236. Italics mine in clause beginning "those that differ."

<sup>7</sup> For instance, in the first 27 lines of the first poem, "The Twa Dogs," one discovers *bonie*, *thrang*, *lugs*, *whalpet*, *fient*, *messan*, and *duddie*—all of which ought to have been explained for an English reader.

<sup>8</sup> Burns's friend David Sillar published his *Poems* in 1789, at Kilmarnock. He too felt it necessary to include a glossary. The same thing

the case, would the poet have carefully explained the difference between the verbal forms in *-an* and *-in*?

One further suggestion in this connection: for the 1787 Edinburgh edition Burns, as is well known, deleted the old forms in *-an* and *-in*, substituting the more common ones in *-ing*. This is apparently another indication that the language of the 1786 volume was noticeably different from that commonly spoken in southern Scotland at the time of publication. It is doubtless stretching the point too far to compare Burns's choice of dialect with Lowell's use of the Yankee idiom in the *Biglow Papers*; yet the analogy is not utterly out of place. Something of the sort is what Burns did; at any rate he did not—as has been sometimes assumed—write his poems in a dialect which in all its details was familiar to and commonly used by his circle of friends and readers.<sup>9</sup>

## II.

On the second question, whether or not Burns's use of dialect as a medium for poetry was in any way extraordinary or worthy of comment, there is a certain amount of evidence which may not be uninteresting. Part of it is drawn from the practice of his poetic contemporaries.

For instance, in 1775 there appeared a three-volume collection of "Poems, written chiefly by Scottish authors," entitled *The Caledoniad*, and having for its avowed purpose the laudable one of "preserving the capital Pieces of the best Scottish Poets."<sup>10</sup> Here were printed a few old ballads, several selections by Dunbar, Henryson, Ramsay, and Fergusson, and a large number of poems by persons who apparently were writing at the time the collection was published. One hundred and seventy of these rather miscellaneous items are English, untainted by any suggestion of the vernacular; twenty-five are Scottish songs; only seven are vernacular poems other than songs. Clearly enough, if this collection can be taken as representative, the "best Scottish Poets" of 1775 wrote English.

is true of Andrew Shirrefs' *Poems, Chiefly in the Scottish Dialect*, Edinburgh, 1790.

<sup>9</sup> One remembers that virtually everything that Burns wrote in prose was English, with no suggestion of the vernacular.

<sup>10</sup> *The Caledoniad* (London, 1775, 3 v.), I, ii.

Again, Michael Bruce (1746-1767), whose work Burns knew and esteemed, left behind him at his death a considerable body of verse.<sup>11</sup> Out of the mystery that still surrounds Bruce's work, one fact emerges unquestioned: nothing that he wrote, or that has been ascribed to him, is in Scots. To Bruce the use of the vernacular for poetry would not have seemed the normal mode of procedure.

Rather more interesting than the practise of Bruce is that of Dr. Thomas Blacklock (1721-1791), one of Burns's influential Edinburgh friends, a poet whose position was well established before Burns's success gave the cue to a flock of imitators, and most of whose poetry ante-dated Burns. Blacklock's collected poems were published two years after his death, and contain nothing that would even suggest the existence of a literary Scottish vernacular at that time.<sup>12</sup>

Again, one remembers the example of Gavin Turnbull, of whom Burns once wrote, "As he is an old friend of mine, I may be prejudiced in his favour; but I like some of his pieces very much."<sup>13</sup> Turnbull's *Poetical Essays* appeared in 1788, divided into five sections: Elegies, Pastorals, Odes, Poetical Essays in the Scotch Dialect, and Songs. Of the five sorts of work here represented, only one was in the vernacular. My guess is that most of the volume was written before Burns's success made vernacular poetry popular, and that had Turnbull published before 1786 he too, like Bruce and Blacklock, would have written entirely in English.

Of course an argument based entirely on the failure of certain persons to write in Scots would be tenuous in the extreme. But there is other evidence pointing in the same direction, and tending to confirm my impression that Burns's use of dialect was more revolutionary than has usually been thought to be the case.

For instance, on October 6, 1808, Alexander Fraser Tytler, Lord Woodhouslee, wrote to John Mayne, acknowledging the

<sup>11</sup> The latest edition is *Poetical Works of Michael Bruce*, ed. William Stephen; Edinburgh, 1895.

<sup>12</sup> *Poems by the Late Reverend Dr. Thomas Blacklock*, Edinburgh, 1793. The handsome quarto seems to have been edited by Burns's friend Mackenzie, the "Man of Feeling," who wrote the biographical preface.

<sup>13</sup> Letter to George Thomson, 29 October, 1793. In the Chambers-Wallace edition of Burns, iv, 56.

receipt of a copy of Mayne's *Siller Gun*. In the course of the letter he said, "You seem to me to have caught the true spirit of Burns, and show yourself a worthy successor to that admirable native genius who first rescued the poetry of his country and its perishing dialect from the neglect and oblivion to which they had been gradually sinking since the days of Allan Ramsay."<sup>14</sup> Clearly enough Tytler believed that without Burns's example the vernacular, as a literary tongue, would have disappeared; that it had almost disappeared, when Burns "rescued" it. To him, Burns's choice of dialect may have seemed a stroke of genius; it must have seemed revolutionary. And Tytler was one of Burns's Edinburgh acquaintances, a man of wide reading and no inconsiderable literary talent, and so eager to further Burns's success that he assisted in reading the proofs of the 1793 Edinburgh edition.<sup>15</sup>

Again, during the last six years of Burns's life the indefatigable "agriculturalist" and statistician, Sir John Sinclair, was busy collecting materials for his compendious and invaluable *Statistical Account of Scotland*.<sup>16</sup> A quarter of a century later, for the benefit of the general reader, he published a one-volume summary or condensation of the entire work, with certain historical matter added.<sup>17</sup> Here appeared a brief comment on Burns: "In the work of Burns, we find displayed a most powerful natural genius, beautiful original ideas, and a deep insight into the human heart; though much of his merit is concealed by the provincial dialect, and quaint language in which he clothed them, or degraded by the unhappy disposition to vice, in which he indulged in his career of distinction."<sup>18</sup> Here, then, was a native Scot, a contemporary of Burns, a man as familiar with conditions in Scotland as any person of his day, who deliberately called the language of Burns a "provincial dialect," and dubbed it "quaint."

It is true, of course, that by 1825 Sir John had become rather thoroughly Anglicized. I do not forget that at the out-

<sup>14</sup> *The Siller Gun*, by John Mayne, London, 1836; p. ix.

<sup>15</sup> See Burns's letter to Tytler, Chambers-Wallace edition, iv, 66.

<sup>16</sup> Edinburgh, 1791-1799. 21 v.

<sup>17</sup> *Analysis of the Statistical Account of Scotland*; Edinburgh, 1825.

<sup>18</sup> *Op. cit.*, p. 53. Parenthetically, the reference to "vice" shows how well-established was the Heron-Currie interpretation of Burns's character.

set of his prolific career as a writer he had published his *Observations on the Scottish Dialect*<sup>19</sup> for the express purpose of helping his countrymen eradicate from their speech the Scotticisms from which Sinclair had struggled to free himself. Furthermore, his many years of service in Parliament, and his constant association with English governmental officials, had very probably bedimmed his memory of the years before the *Statistical Account* had made him famous. He may have been a prejudiced witness. But it is possible—I will state the matter conservatively—it is possible that Sinclair's opinion that the vernacular was only a quaint dialect, and had tended to conceal Burns's merits, would have been concurred in by other intelligent Scotsmen of the day. It is also conceivable that Burns's choice of the dialect seemed to Sinclair—and even to the poet himself—as something of a literary *tour-de-force*; a conscious attempt to re-establish as a literary language the already fading dialect in which Ramsay and Fergusson had done part of their work.

I have been trying to suggest that the dialect of Burns's first volume was not precisely the dialect in which he conversed with his Ayrshire friends and neighbors, and also that his use of a Scottish dialect for his poetry was a distinctly revolutionary proceeding. I would not press either point unduly. But before making a categorical denial of my suggestions the reader should at least consider a casual remark of the poet's brother Gilbert, made in 1798 in the course of a letter to Dr. Currie—a remark which bears upon both the matters I have been considering. "Among the earliest of [Burns's] poems," writes Gilbert, "was the *Epistle to Davie*. . . . I was much pleased with the epistle, and said to him I was of opinion it would bear being printed, and that it would be well received by people of taste; that I thought it at least equal, if not superior, to many of Allan Ramsay's epistles, and that the merit of these, and much other Scotch poetry, seemed to consist principally in the knack of the expression, but here, there was a strain of interesting sentiment, and the *Scotticism of the language scarcely seemed affected, but appeared to be the natural language of the poet*."<sup>20</sup> If this means anything at all,

<sup>19</sup> London, 1782.

<sup>20</sup> *The Works of Robert Burns* [edited by Dr. James Currie], (fourth edition, London, 1803. 4 v.) III, 378 f. Italics mine.

and is not merely a sententious *ex-post-facto* comment on his brother's work, it means two things: first, that normally the use of "Scotticisms" in poetry would at that time and place have seemed an affectation, but that Burns wrote so well that virtually all traces of affectation disappeared from his work; and second, that the dialect of the poems was not the "natural language of the poet," but was made to appear so by the skill with which the poet handled it. And with this testimony from Gilbert Burns I am inclined to let the case rest.

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#### JOHN SKELTON AND CHRISTOPHER GARNESCHE

When the Reverend Alexander Dyce published his edition of the "Poetical Works of John Skelton" in 1843, he printed for the first time four "Poems Against Garnesche." They were from a manuscript in the Harleian Collection 367 (fol. 101). In his introduction to the first volume of his edition, he gives a few facts gleaned from the Public Record Office about Garnesche, as well as a note in Hall's "Chronicles," and a letter from Lord Dacre to Henry VIII in which Garnesche is mentioned. In Volume II, Addenda, there are additional notices of Garnesche, among them the statement that he was the son of Edmund Garneys of Beccles, and a mention of his knighthood in 1513 by Henry VIII. No special study of these poems seems to have been made, however, although they are important in view of their biographical elements.

Researches in the "Letters and Papers of Henry VIII," reveal what it was not possible for Dyce to realize with the limited sources he had at hand—namely, the social and political importance of Garnesche. A study of the poems themselves is most misleading, because Skelton in his attack, whether conventional or sincere, tends to minimize and make light of any possible reputation Garnesche has attained. The interest in this court squabble, carried on "by the kynges most noble commandment," increases as we learn the status of the second person to the quarrel. But aside from its intrinsic interest, a study of the life of Garnesche enables us to date with a fair amount of accuracy these poems. "The Garlande



of Laurell " was printed in 1523 by Richard Faukes, the only poem for which we have a date. In it is recorded a list of other poems of Skelton, which can thus be dated as prior to 1523. This being only a definite date, at least a quarter of a century remains in which they might have been written. Therefore to narrow a group of poems to within two years of the date of writing is of more value in the study of Skelton than it would be of a man about whom more was known.

In the third poem against Garnesche, Skelton gives the following account of his early life:

Whan ye was yonger of age,  
Ye war a kechyn page,  
A dyshwasher, a dryvyll,  
In the pott your nose dedde sneuyll;  
Ye fryed and ye broylyd,  
Ye rostyde and ye boylyd,  
Ye rostyde, like a fonne,  
A gose with the fete vponne;  
Ye slvfferd vp sowse  
In my lady Brewsys howse. . . .<sup>1</sup>

The impression Skelton means to give here is certainly that of lowly origin. In the first poem he speaks of Garnesche's pride:

Ye bere yow bolde as Barabas, or Syr Terry of Trace,<sup>2</sup>

and in the second

Pyramus, nor Priamus nor Syr Pyrrus the prowde,  
In Arturys aunceyent actys no where ys prouyd your pere.<sup>3</sup>

His purpose in the reviling of the first three poems is to show that Garnesche's airs and superiority are unwarranted; that he is really of humble origin and education in spite of his manner of a gentleman. But a study of Garnesche's family shows that his birth, while not noble, is not as humble as Skelton implies, nor was his position in the household that of a lowly born menial. As Dyce stated, Christopher was the son of Edmund Garneys of Beccles. The annals of Suffolk have much to say of the Garnesche or Garneys family, that being the commonest spelling of the name. They had been settled in Norfolk and Suffolk since the thirteenth century. Suckling, in his "History of the Antiquities of Suffolk"

<sup>1</sup> Dyce, I, 120.

<sup>2</sup> Dyce I, 116.

<sup>3</sup> Dyce I, 119.



calls them "the ancient, once wealthy and wide spreading family of Garneys."<sup>4</sup>

The entire history of the family is given in "Suffolk Manorial Families, being the County Visitations and Other Pedigrees." The main family manors were Kenton, Redisham and Roos Hall. Kenton and Ross Hall were both in the possession of Peter Garneys, who died in 1451. Kenton passed to Thomas Garneys, and Roos Hall to Edmund, the father of Christopher. Consequently Christopher must have spent the early years of his life in a manor home of great beauty, according to the representation of it in Coppinger's "Manors of Suffolk."<sup>5</sup> We know that Edmund Garneys, and presumably his family, were living there in 1470. There is an item in the "Calendar of Patent Rolls" for November, 1470:

The like (commission) to Thomas Brewse, Knight, John Hopton, Robert Hopton, Edmund Garneys . . . and the sheriff of Suffol to arrest T. Skidmore, Robert Russell, and Richard Hunton, and bring them before the king and council.

Consequently it is obvious that his very early surroundings were anything but lowly. His father was a member of one of the respected landed gentry of Suffolk, owner of a large manor house and its accompanying property. Skelton's assertion is that he was a kitchen page in the household of Lady Brewse. The statement is doubtless perfectly true, but it only tells half the truth. The whole truth was that he was sent, as was the custom, to the home of a rich neighbor, there to be educated in the ways of a gentleman. The custom was, of course, usual from the highest nobility to the gentry. Such apprenticeship implied no inferiority of rank. It was not as the son of a yeoman, or as a humble servant, that he became part of the Brewse family. His duties were doubtless menial, but no more so than those done in their boyhood by men of higher rank, during such an apprenticeship.

It is further possible to identify almost certainly the exact branch of the Brewse family he served. There were two main branches of the family, one living at Hasketon Hall, the other at Little Wenham. The Brewses had had a title for two centuries. The line had descended directly from Sir Richard Brewse, who died in 1323, to Sir Thomas Brewse, who died in 1482. According to his will, dated

<sup>4</sup> Suckling I, 63.

<sup>5</sup> Coppinger, VII, 159.

July 10, 1479, the manor passed to his widow for life and on her death to his son and heir, William Brewse. The reference to Lady Brewse rather than Sir Thomas would seem to imply this period, which must have been very near the year 1482. William Brewse died in 1489, and at some time in this period he came into possession of the manor. The use of the title *Lady* makes it certain that this was the branch of the family referred to, because the title only existed in the line of the eldest son. The evidence thus points to its being the family of Sir Thomas Brewse, at Hasketon Hall, with whom Garnesche lived. The reference given above shows that Sir Thomas and Edmund Garneys were associated as members of a commission.

The replies of Garnesche to Skelton have never been found. But we may assume that between the third and fourth poem, Garnesche sent Skelton some such statement of his birth and education as we have given here, and with a disparagement of Skelton's own antecedents. In the fourth poem Skelton says:

Dysparage ye myn auncetry?  
Ye ar dysposed for to ly: . . .  
Thow claimist the jentyll, thow art a curre;  
Haroldis they know thy cote armur:  
Thow thou be a jantyll man borne,  
Yet jantylnes in the ys thred bare worne.\*

A certain grudging concession he must make here to what he cannot deny, but he minimizes his concession by refusing to admit that Garnesche acts as befits a gentleman.

In the third poem, he says of Garnesche's youth:

At Gynys when ye ware  
But a slender spere,  
Dekkyd lewdly in your gere. . . .†

I am unable to find what Garnesche's early connections were in France. After 1519 he spent most of his life as an official in Calais, to which Guines is so near as to be originally a part. The records of the reign of Henry VII being what they are, it is impossible to trace the career of Garnesche with much success (Dyce gives one notice before 1509) until he appears in the State Papers in the

\* Dyce I, 128.

† Dyce I, 121.

year 1509. There is no record of him at either Cambridge or Oxford. In 1509 he appears as "Gentleman Usher":

For Christopher Garneys, gentleman usher of the chamber, Annuity of 10. l. during pleasure.<sup>8</sup>

There are several other items through the early years, but the important one comes in 1513. Grant 4468 reads:

Knights made at Tourayne in the church, after the king came from Mass, under his banner in the church 25 December,<sup>9</sup> fifth year of the reign.  
. . . . Sir Christopher Carreys.

This grant is in the British Museum, and is not a contemporaneous copy. This probably accounts for the discrepancy in dates, because Hall gives the date of the knighting as October second:

Then the kinge called to his presence Edwarde Guldeforde, William Fitzwilliam . . . and Christopher Garnishe, and divers other valient esquiers, and gave to them the order of knighthood. . . .<sup>10</sup>

Plainly, Skelton's poems were written just after this event in 1513. In the first poem the entire emphasis is on knighthood. Just to take a few lines from the six stanzas that repeat the same thing:

But if it was Syr Tyrmagent that tyrnyd without nall,  
For Sir Frollo de Franko was never half so tall.  
But seye now, Syr Satrapas, what autoryte ye haue  
In your chalenge, Syr Chysten, to cale me a knaue?<sup>11</sup>

In the second he again stresses the knighthood, implying that it has made Garnesche prouder than all the famous knights in history:

Syr Guy, Syr Gawen, Syr Cayus, for and Syr Olyuere,  
Pyramus nor Priamus, nor Syr Pyrrus the prowde,  
In Arturus auneyent actys no where is propuyd your pere. . . .<sup>12</sup>

This sort of jibing would have little point if Garnesche had been a knight for any length of time. It is recent enough to make references to it pertinent; hence the first poems, at least, are not later than 1514.

I have one more suggestion to offer in regard to Garnesche. In

<sup>8</sup> *Letters and Papers*, I, 76.

<sup>9</sup> P. 876.

<sup>10</sup> Hall, p. 566.

<sup>11</sup> Dyce, 116.

<sup>12</sup> Dyce, 119.

the fourth poem, line 164, Skelton calls Garnesche "Ye Haruy Haftar:"

Harkyn herte, ye Haruy Haftar,  
Pride gothe before and schame commyth after.<sup>13</sup>

The New English Dictionary records the first use of "Haftar," meaning "wily," as in the "Vulgaria" of Hormanni, 1519. Apparently it was not in common usage, even granting that it was not original with Skelton. Moreover, its use in combination with "Haruy" is, as far as I have been able to find out, original with him. The significance of its use is, of course, in connection with the "Bowge of Court." A very interesting hypothesis was suggested by Brie in "Skelton-Studien," *Englische Studien*, that Skelton's removal from the court to Diss in 1504 was connected with such dissatisfaction with courtly life as expressed in the "Bowge." Does the "Bowge" reflect the actual situation at the court, and have the characters possible prototypes in real men? Certainly the possibility that behind *Haruy Haftar* we have some court figure like Garnesche is worth consideration.

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#### BARONESS KNORRING'S *THE PEASANT AND HIS LANDLORD*

The other day while examining the list of reviews and translations of *German Literature in American Magazines* [from] 1846 to 1880<sup>1</sup> by Martin Henry Haertel, I came upon<sup>2</sup> the entry of "Baroness Knorring. The Peasant and his Landlord." Dr. Haertel had found and listed three reviews of this novel—in the *Christian Examiner*, the *Democratic Review*, and in the *Literary World* (New York)—all of the year 1848. This is an interesting error or oversight.

Whether or not Mr. Haertel examined these reviews—it is obvious that he never investigated the work itself—he never discovered

<sup>13</sup> Dyce I, 120.

<sup>1</sup> *Bulletin of the University of Wisconsin*, No. 263, Madison, 1908.

<sup>2</sup> Pp. 102, 103, and 182.

that the author of *The Peasant and his Landlord* was not a German writer at all. "Knorring" is not an exclusively German name, though we might call it a Germanic one. There were curiously enough two novelists in the Germanic North who could boast of being "Baroness Knorring" and, what is still more curious, of being "Baroness Sophia (or Sophie) von Knorring." One was Sophie Tieck, a sister of Ludwig Tieck, who in her second matrimonial venture married a Baron von Knorring. According to the *Allgemeine Deutsche Biographie* (article on Tieck), she had for example written a novel, *Evremond*, for which her brother Ludwig had written the introduction. She died in 1833. Quite naturally Haertel believed, if indeed he knew of her at all, that she was the author of the above item, which is however not the case.

The author of *The Peasant and his Landlord* was another, Sophia von Knorring, a Swedish novelist, born Zelow, who first became known in 1834, the year after the death of her German namesake, through her novel *Kusinerna*. In 1843 she published *Torparen och hans omgivning* (literally, "The Crofter and his Environment") which her English translator, Mary Howitt, rendered freely by the above title. Incidentally, there is a country squire in the novel, whom we may call a "landlord," who constitutes the villain in the hero's human surroundings; so that the title is quite suited to the work, in fact, more suited than that of the original, which might easily be taken for an essay dealing with the economic, social and agricultural position of the peasant.

It will be observed that the original of *The Peasant and his Landlord* was not written until ten years after the death of the German Sophie von Knorring. The English translation appeared simultaneously in England and America, in 1848, the year of death of the Swedish Baroness von Knorring, and was published by R. Bentley (London) and Harper and Brothers (New York), respectively. The Congressional Library card for the American edition indicates, in brackets, that it was translated "from the Swedish," although there is no information about the matter on the title-page of the book. An examination of the Translator's Preface to the volume, however, points at once to the "Northern" nationality of the author; and anyone acquainted with Mary Howitt's numerous renderings from the Scandinavian writers would first of all look around in Sweden and Denmark for the original of her trans-

lations, even though in the beginning of her translation career she more often than not used a German version of the Swedish or Danish product. This was certainly true of some of her translations of the Swedish novelist, Fredrika Bremer.

Mrs. Howitt's preface to *The Peasant and his Landlord* follows:

"It is with great pleasure that I introduce to the English public another new Northern Author, well worthy to take her place beside Fredrika Bremer and Hans Christian Andersen. In her own country the Baroness Knorring stands side by side with the Author of "The Home" and "The Neighbors," and I feel sure that the peculiar excellence and originality of her writings will be equally acknowledged in this [England], when once they are made known to the public."

Mrs. Howitt was in 1848 well known as the translator of Fredrika Bremer's novels, *The Home* and *The Neighbors*, and assumed perhaps that a mention of her works in the same sentence with Baroness Knorring would be sufficient to designate by inference the nationality of the latter. Besides, the German Baroness Knorring had by this time been dead for fifteen years, and it is not likely that she was still well remembered outside her own native land. It is extremely doubtful indeed whether Mary Howitt had ever heard of her, whereas she took special pains to study and translate the Swedish and Danish writers.

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#### HEINRICH HEINES BRIEFWECHSEL BY FRIEDRICH HIRTH

##### A NOTE AND A WARNING

Hirth's work of three volumes is unquestionably of a high order and of inestimable value to the *Heine-Forschung*. Yet this stream of information is not free from treacherous shoals, doubly treacherous because, on the whole, that stream is so steady, deep, and dependable.

As a warning may serve the following instance: Hirth says (I, 136): "... Zwei erhaltene Briefe Rahels rechtfertigen ihren Abdruck ebenso wie solche Immermanns, Gaudys, Victor Hugos,



Alexander Dumas, der George Sand u. s. w. Alle wurden wortgetreu in der Orthographie der Schreiber zum Abdruck gebracht, . . .” This statement may be true as regards letters No. 375 (Victor Hugo), No. 596 und No. 728 (George Sand), No. 418 (Dumas), for they are in French, but the short excerpt given under No. 1016 (Dumas) is in German, and it is quite certain that Dumas knew no German, even if one does not take his own statement to that effect seriously (in: *Celebrated Crimes*, transl. by I. G. Burnham, Philadelphia [1895]; III, Karl Ludwig Sand, p. 145).

The situation is different in the case of Gérard de Nerval (letter No. 540). He knew German, he knew considerable German and loved it, and knew more than Heine gives him credit for in the Introduction to his *Poèmes et Légendes* (Paris, Calmann-Lévy, 1900, p. vii). This letter of Gérard de Nerval was written in Bruxelles upon his return from Vienna and other German speaking cities and while he was working on the translation of Heine's *Lieder*. Hirth's letter seems to be complete, for it has beginning and end, and a postscript to boot. The authorities on Gérard de Nerval have only a third of it: Julia Cartier, *Un Intermédiaire entre la France et l'Allemagne, Gérard de Nerval*, Genève 1904, p. 77; Aristide Marie, *Gérard de Nerval*, Paris 1914, p. 236; Jules Marsan, *La Correspondance, 1830-1855*, of Gérard de Nerval, Paris 1911, p. 102-3. As a matter of fact, the latter two content themselves with referring to Julia Cartier and reprinting her short passage. I was about to believe that Hirth's full text was the original on account of its completeness, Hirth's expressed statement quoted above, and his acknowledgment of indebtedness for generous help to various French libraries, “vor allem aber dem Mitglieder der französischen Akademie, S. Reinach, der voll teilnehmendsten Interessen mir in Paris und einigen anderen Städten Frankreichs viele Wege ebnete und manche Türe öffnete (I, 225-26).” I was ready to make this letter the basis for an examination of Gérard de Nerval's knowledge of German, when it seemed safer, first to find out in which language it really was written. Since this document is part of the collection Spoelberch de Lovenjoul, in the keeping of the Institut de France, inquiry was made of its custodian, M. Marcel Bouteron. This query brought forth the prompt and courteous reply that the letter in question (Ms. 704,



fol. 28-29) is in French, and by the various citations on the part of M. Bouteron it is evident that Hirth's letter is quite complete, only unfortunately not in the original language.

To be sure, the three volumes of Hirth were to be supplemented by a fourth with *Kommentar, Register, Verzeichnis der Adressaten, vor Allem aber Nachträge und Berichtigungen* (III, p. ix), but it seems unlikely that it will be published for some time, if ever. Volumes I and II were published 1914 and 1917 respectively by Georg Müller, a man who held a unique position among the ambitious and courageous publishers of Germany, but who is said to have been so forgetful that at one time he contracted twice for a Heine edition of 25 volumes, and that at another time he paid an author an indemnity rather than print his book for which he had signed a contract—only to find that very book a few weeks later, printed and bound, but forgotten, in a corner of his store-rooms (*Lit. Welt*, 3. Feb. 1928, S. 4). But Georg Müller died in 1917. After his death his work fell into various hands. Ullstein, Berlin, took over the *Klassiker-Ausgaben* under the name of *Der Propyläen-Verlag*, and here appeared volume III of Hirth's edition in the year 1920. In view of these complications and uncertainties this note of warning may be justified and prove helpful.

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# OE. *mæȝep* IN HALI MEIDENHAD

In lines 3 and 4 of the homily *Hali Meidenhad*<sup>1</sup> appears this passage:

euch meiden þat <sup>a</sup> haueð meidene þeawes. . . . (Titus text)

euch meiden þet <sup>a</sup> haueð meiið þeawes. . . . (Bodley text)

each maiden that has maidens <sup>a</sup> virtues. . . . (Furnivall's translation)

What is *meiið*, in the Bodley text?

<sup>1</sup> *Hali Meidenhad. An Alliterative Homily of the Thirteenth Century.* From MS Bodley 34, Oxford, and Cotton MS Titus D. 18, British Museum. Ed. Furnivall. E. E. T. S., 1922 (for 1920). O. S. 18 revised.

<sup>a</sup> Italics as in the edition.

<sup>a</sup> Printed without apostrophe.

Modern English *maid* is the first word that comes to mind; the confusion of *d* with *ð* is not unusual in ME. But the NED. explains *maid* as a late apocopated form of *maiden*, from OE. *mæȝden*, and gives no example before Skelton and Dunbar of forms without final *-e* (ME. *meide*, *maide*). Further, the syntax of the passage requires that *meið* be genitive, and only among the minor consonantal declensions, even in OE., do we find genitives without endings; nor do we expect a new word to join a moribund declension.

The next possibility is OE. *mæȝð*, meaning 'family,' 'race,' or 'tribe.' This might fit the context. But it does not parallel in meaning *meidene* of the Titus text; it belongs to the strong feminine declension; and at about the time of our text it was inflected in the singular, witness of *Assæress mæȝþe*, *Ormulum*, 7678. *May*, OE. *mæȝ*, lacks the final *ð*. The only other possibility would seem to be OE. *mæȝeþ* or *mæȝþ*, one of the four nouns of the *þ*-stem declension; and this, I believe, is the correct etymon. With reference to the *þ*-stem declension in ME. the Wrights express current opinion as follows:

Of the four OE. nouns belonging to this type only two were preserved in ME, viz. *mōneþ* (OE. *mōnaþ*), and *āle*, *ale* (OE. *ealu*, gen. and dat. *ealop*).<sup>4</sup>

But the word in question, since Cockayne by chance did not include it in the apparatus of his 1866 edition, had not appeared outside the MS. till the present edition (1922), and was presumably unknown to the grammarians. OE. *mæȝeþ* was uninflected in the singular; the next line of the homily shows in each text another survival of an uninflected genitive singular, *father* (OE. *fader*, *feader*). Then if the phonology can be satisfactorily explained, we may safely add *meið* to the meager list of *þ*-stems surviving the Conquest.

In reference to the phonology of *meið* < OE. *mæȝ(e)þ* there are two points to consider: (1) the diphthong *ei*; (2) the post-tonic *i*.

(1) OE *æȝ* is usually represented in eME by *ai*, and is thus distinguished from *ei* < OE *-eȝ*. In the Bodley MS. of the present text, however, *ei* is normally used for the sound growing out of

<sup>4</sup> J. and E. M. Wright, *An Elementary Middle English Grammar* (Oxford, 1923), 142.

OE. *æ3*. In the first hundred lines, for example, the following instances occur: *mei*, ll. 66, 67; *meiden*, ll. 3, 44; *meiðhad*, l. 28; *seide*, l. 49. On p. 14, again, seven times the Bodley text contains *meiðhad* vs. *meidenhad* in the Titus text; note the almost invariable spelling with *ei*, as well as the Bodley scribe's propensity for the descendant of *mæ3eþ* in derivatives.

(2) The posttonic *i* may be a scribal error comparable to the irrational *i* in *cleainnesse*, Bodley l. 144; it may be an indication that the word could still be dissyllabic, representing the posttonic *e* of OE. *mæ3eþ* palatalised by the frontal *3*, or perhaps in keeping with the tendency of the scribe to use *i* for *e* in inflectional endings, e. g. *bittri* (for *bittre*?) Bodley l. 21, *chaungin*, *passið*, *seruin*, etc. (see Glossary).

In form, then, ME. *meið* seems to be derived from OE. *mæ3eþ*; and would represent the uninflected genitive singular of a *þ*-stem. *Meidene* of the Titus text is of course genitive plural (OE. *Mæ3dena*), and to this extent gen. sg. *meið* is not quite parallel. But either singular or plural makes equally good sense, 'a maiden's virtues' or 'maidens' virtues.'

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#### OLD FRENCH CRESTANGE (—NIE?) BODEL AND BODEL SACELIER

Raschi explains the Aramaic *sanía dibi*, the name of a part of the intestines of an ox, by *crestange* (or *-nie*?) *bodel*, or *bodel crestange* (*-nie*?). He says of this part, "It has the form of a purse and is closed at its top."<sup>1</sup> Again Raschi cites from the Talmudic dictionary of Rabbi Makhir, the brother of R. Gershom of Metz and Mayence (ca. 950-ca. 1028)<sup>2</sup> the expression *bodel sacelier* as a translation of *sanía dibi*.<sup>3</sup> Now a text-book of anatomy informs us that at the point where the colon, the first division of the

<sup>1</sup> *Houl.* 50b. and 58b.

<sup>2</sup> Gross, Henri, *Gallia Judaica, dictionnaire géographique de la France*, (Paris, 1897), p. 299.

<sup>3</sup> *Houl.* 56. I am indebted to Dr. D. S. Blondheim for this and other information as well as for suggesting the subject of this article.

great intestine of an ox, leaves the small intestine, "il y a . . . tantôt deux caecum, tantôt un seul. Ce caecum est la partie la plus variable du gros intestin."<sup>4</sup> It would seem probable then that Raschi, when he referred to a purse-shaped thing, meant the caecum. The form *sacelier* could come from the Latin *saccellarius*, a derivate of *sacculus*, itself a diminutive of *saccus*, "bag." *Saccellarius* in the sense of "treasurer" existed as early as the time of Gregory the Great (ca. 540-604), and was common in mediaeval Latin (cf. Forcellini-De Vit, s. v.; *Corp. gloss. lat.*, VII, s. v.; Du Cange, *saccus*, IV). S. v. *sachel* Godefroy cites the following example:

L'abbé portout reliques  
Entur sun col en un *sacel*,  
Asceme ne fu weres ne bel.

Chardry, *Josap.*, 1268, Koch.<sup>5</sup>

In the surgical treatise of Henri de Mondeville we find the following passage, "Le 4. bouel qui est continué o yleon est apelé *sac*, ou *orobus*, ou cil qui n'a qu'un oil . . ."<sup>6</sup> The editor of the text defines *orobus* in his glossary as "probablement corruption d'*orbus*, caecum, nom de la première partie du gros intestin."<sup>7</sup> The fact that *sac*, a word closely related to *sacelier* means "caecum," supports the view that the caecum is the part that Raschi meant. It is also of interest to note that the *New English Dictionary*, s. v. *budget*,<sup>7</sup> gives the following: "The blinde gut . . . is commonly called by some the *sacke* or budget gut." 1594 T. B. La Primaud. *Fr. Acad.* II, 350.<sup>8</sup> This offers an additional illustration of the use of the word *sacke* applied to the caecum.

<sup>4</sup> Gegenbaur, C., *Manuel d'anatomie comparée, traduit en français sous la direction de Carl Vogt* (Paris 1874), p. 755.

<sup>5</sup> The example of *saceaus* cited by Godefroy from the *Rose*, "ms. Brux. folio 62b," reads in the edition of E. Langlois, *Roman de la Rose, Société des anciens textes français*, II (Paris, 1920), 3401, *caseaus*, "booths." However, Godefroy gives the same quotation correctly under *caseau*.

<sup>6</sup> Bos, A., ed., *La Chirurgie de Maître Henri de Mondeville, Société des anciens textes français*, I (Paris, 1897), p. 102, sect. 371.

<sup>7</sup> *Ibid.*, II, p. 307. Cotgrave (1632) lists, s. v. *sac*, the meaning, "as Intestin borgne," which he defines "The blind gut."

<sup>8</sup> Pierre de La Primaudaye was a member of one the important Protestant families of Anjou, and served at the court under both Henri III and Henri IV. He was the author of *L'Académie françoise* (Paris, 1577) and of *Suite de l'académie françoise* (Paris, 1580), both of which went through

Further investigation revealed what is believed to be the explanation of the phrase *crestange* (-nie?) *bodel*, and also of Raschi's meaning when he said that the intestine indicated was "closed at the top." Sisson says, "The first part of the colon is marked off from the caecum only by the ilio-caecal opening."<sup>9</sup> He also says, "The end of the ileum is partially telescoped into the caecum, so that the orifice is surrounded by a fold of mucous membrane, forming the ilio-caecal valve,"<sup>10</sup> and enclosing a thick muscular layer which forms a mound-shaped projection above the surrounding surface. This projection perhaps suggested the name *crestange* (-nie?), "crested." Cf. the Old French *cresté* "qui porte une crête," cited by Godefroy.<sup>11</sup>

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LE TEMPS EST UN SONGE ET L'INTERSIGNE  
DE VILLIERS

La puissance d'une imagination, d'un rêve,  
d'une vision, dépasse quelquefois les  
lois de la vie.

—Villiers de l'Isle Adam.

Dans une étude précédente<sup>1</sup> j'ai déjà indiqué quelques traits communs à M. Lenormand et à Villiers de l'Isle Adam. S'il semble futile de vouloir donner celui-ci comme source possible de l'inspiration de celui-là, il peut du moins être intéressant de rapprocher deux esprits qui offrent des ressemblances parfois frappantes. Je voudrais attirer l'attention sur l'analogie qui me semble exister entre *Le Temps est un songe* de M. Lenormand et l'un des contes les plus dramatiques de Villiers, *l'Intersigne*.

several editions and were translated into English. (Cf. Hoefer, *Nouvelle biographie générale* (Paris, 1867) and the *Catalogue of the British Museum*). It seems probable that Cotgrave's information as to *sac* (n., above) was derived from a perusal of La Primaudaye.

<sup>9</sup> Sisson, S., *A Text-book of Veterinary Anatomy* (Philadelphia and London, 1910), p. 398.

<sup>10</sup> Sisson, S., *The Anatomy of the Domestic Animals* (Philadelphia, 1917), p. 365.

<sup>11</sup> S. v. *orester*.

<sup>1</sup> "Le Mal moyen dramatique chez M. Lenormand," *R. R.*, xix (1928), 3.

Dans le conte de Villiers un jeune officier Xavier de la V . . . arrive en Bretagne pour voir un ami très cher l'abbé M. . . qu'il n'a pas vu depuis de longues années. Le jeune homme est de tempérament nerveux et d'une grande sensibilité psychique. En arrivant il contemple la cure paisible qui respire le recueillement. S'étant retourné pour regarder la forêt qui flambe au soleil couchant, il voit la maison de l'abbé tout autre. Toute beauté et toute vie y ont disparu et il n'y peut plus distinguer que la mort qui menace les choses. L'abbé l'accueille avec joie, c'est un homme svelte mais d'apparence vigoureuse; lorsqu'un peu plus tard il conduit son ami à sa chambre, il lui apparaît d'une pâleur mortelle et revêtu de solennité comme un mort. Xavier de la V . . . s'assoupit au milieu de la nuit lorsque trois coups sont frappés à sa porte. Il se lève, ou croit se lever, en réalité nous ne savons pas. La lune éclaire la chambre. La porte s'ouvre et il voit le prêtre debout, le tricorne sur la tête et dans sa figure il ne peut distinguer que les yeux qui le regardent avec une solennité fixe. Paralysé par la terreur, le jeune homme reste immobile tandis que le prêtre élevant lentement le bras lui tend un long manteau de voyage. Entre eux deux passe un oiseau de nuit avec un cri affreux. Alors le jeune officier repousse la porte et donne un coup de clef. Il s'éveille, mais il constate que la lune éclaire la chambre et qu'à la porte un coup de clef en dedans a été donné. Le lendemain il veut raconter au prêtre sa vision. Mais au moment où il arrive au geste qui offrait le manteau on lui apporte une lettre qui le rappelle immédiatement à Paris. Ainsi il ne continue pas son récit et ne dit pas le geste, ce qui peut-être eût arrêté la catastrophe en prévenant l'abbé, si toutefois on peut arrêter une chose qui pré-existe. Le prêtre insiste pour accompagner son ami un bout de chemin et tandis qu'il marche, une bruine froide et pénétrante se met à tomber; Xavier voudrait renvoyer l'abbé à son presbytère. Le prêtre alors dégrafe son manteau et le lui tend du geste que le jeune homme lui avait vu faire dans la nuit. Alors la lune les baigne spontanément de sa lumière pâle; un aigre cri d'oiseau se fait entendre: le décor est pareil au décor de la vision. Et tandis que l'abbé lui tend le manteau, le jeune officier ne peut voir sa figure mais seulement ses yeux qui le considèrent avec une solennelle fixité. Immobile, reconnaissant tous les détails, il se sent impuissant à arrêter le geste du prêtre qui agrafe le manteau et il saute à cheval pour fuir la mort qu'il a sentie passer. Quelques jours après il apprend que l'abbé est mort d'un froid gagné sur le grand chemin.

Dans *Le Temps est un songe*, un jeune homme Nico, revient en Hollande, après de longues années passées à Java. C'est un homme miné par la vie des tropiques, d'une sensibilité excessive et adonné aux spéculations métaphysiques. Romée, sa fiancée, en venant chez lui et avant de l'avoir revu, a une vision vers laquelle tendra ensuite tout le drame, qui attirera les événements, les pensées et les personnages jusqu'à ce que tout soit conforme au tableau offert tout d'abord à Romée. Sur le chemin qui suit le bord de l'eau, Romée voit s'estomper le paysage familier, tandis que tout devient sans vie, tranquille et désagréable. Pourtant elle demeure



lucide et distingue qu'on a coupé les roseaux et qu'il y a une barque verte. Puis dans le brouillard qui enveloppe l'étang elle voit tout à coup une tête d'homme dont elle distingue nettement les traits, et cet homme est en train de se noyer. Or Romée ne peut appeler au secours, car elle sent que cela ne servirait à rien. Lorsqu'elle revoit Nico, elle reconnaît en lui trait pour trait la face de l'homme qui dans sa vision se noya dans l'étang. Elle a pris la résolution de ne rien découvrir à Nico, mais imprudemment ou fatalement elle lui découvre un jour la partie la plus tragique de cette vision. Et il semble que ceci fasse naître dans l'esprit de Nico les actions ou les gestes qui le mèneront vers le suicide. Ainsi comme l'officier du conte de Villiers, la jeune fille est la cause involontaire et pourtant consciente de la mort d'un être qu'elle chérit. Toute une saison se traîne et Romée reprend espoir, mais Nico devient plus indifférent à la vie comme si le gagnait peu à peu l'idée de la mort inévitable. On sent le danger imminent lorsque Nico donne l'ordre de couper les roseaux : il prépare le paysage de la catastrophe. Sa soeur, Riemke, veut l'entraîner à un mariage ami, après quoi elle le fera embarquer pour Java et ils sont partis pour la gare. Mais Romée voit arriver dans le décor aux roseaux coupés une barque verte qu'a commandée Nico. Le décor est tout prêt lorsque s'élève une brume assez dense. Alors Nico revient, sa soeur s'étant trouvée mal à la gare, et il marche droit vers le décor tragique d'où il ne reviendra pas.

Il est sans doute vrai que la situation est plus compliquée et plus tragique dans la pièce de M. Lenormand parce qu'il y a lutte, lutte qui n'ose se découvrir de la part des deux femmes qui voudraient soustraire Nico à l'ambiance mauvaise. C'est la lutte de l'amour contre la destinée ; et la destinée est la plus forte. La situation est plus compliquée parce qu'on sent grandir chez Nico la faim de la mort qui sera peut-être l'apaisement des spéculations sans fin, peut-être une réponse aux questions humaines. Cette faim grandit par l'influence délétère d'un climat humide chez un homme qui vient des pays du soleil où la grande chaleur incline à l'oubli. Malgré cela il m'a paru intéressant de rapprocher deux situations dont les correspondances m'ont frappé et qui révèlent à des années de distance une analogie d'esprits pour qui vraiment "l'idée est la plus haute forme de la réalité."

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## AN IRISH PARALLEL TO THE BROKEN SWORD OF THE GRAIL CASTLE

In "Caeilte's Visit to Assaroe," an episode of the Irish *Acallamh na Senórach*, numerous particulars, including a broken sword, remind the reader of Perceval's visit to the Grail Castle.<sup>1</sup>

### *Caeilte's Visit to Assaroe*

Caeilte goes to Bé-bind to be cured of a wound. Bé-bind has the Tuatha dé Danann's draught of leechdom and healing, and all that remains of Goibniu's ale. On the way, he and his companion, Cass Corach, stop at an elf-mound. Fer maisse (beautiful man), "a youth clad in a green mantle with a brooch of gold therein, and on his head a golden diadem," invites them to enter. The invitation is seconded by Fergus Fairhair, son of the Dagda.

Fergus tells Caeilte that he has a sword-hilt which he wishes Caeilte to repair, for the Tuatha dé Danann have refused to do it. Caeilte spends the whole day repairing it and at night gives it complete to Fergus. Then Caeilte repairs a spear and a javelin.

Each weapon is destined to kill someone: the sword will kill Bé dreacain (woman dragon), the daughter of Herod, who carries off jewels and treasures from the elf-mounds; the spear will kill Garb, son of Tarb, King of Norway; the javelin will kill "one of the two kings of the world, or of Norway, or of Erin." Caeilte says that it is fated that he shall do some deed for which the men of Erin and of Alba and the Tuatha dé Danann will be thankful. He asks for and obtains the spear.

After staying three days and three nights with the fairy folk, Caeilte and Cass Corach leave. Fer maisse accompanies them.

The three find Bé-bind, who comes, surrounded by her thrice fifty fair women, to welcome them. While they are at Assaroe, the vast army of Bé-dreacain and the King of Norway, lands.<sup>2</sup> Caeilte slays the King of Norway; Cass Corach, Bé dreacain; and Fer maisse, Eolus. When these three have fallen, the fleet goes home.

### *Perceval's Visit to the Grail Castle*

Perceval, who is seeking his mother's home, chances upon the Grail Castle, into which he is invited by the Fisher King. There he is given a sword, which, he is told, will fail him at need. The sword is judged and

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<sup>1</sup> Parallels to the Grail, Lance, and Sword of the Grail Castle have been pointed out, but no one has hitherto found anything like the broken sword which the hero must repair.

<sup>2</sup> To this point, I have summarized from Wh. Stokes's tr. in *Irische Texte*, series 4, I, 254-58; (Irish text lines 6789-6918, from MS. Laud

destined for him.<sup>3</sup> In the account of Chrétien's continuator, Wauchier, Perceval is asked to mend a broken sword. He is successful except for leaving a slight mark of the old break.<sup>4</sup> When Perceval, in Chrétien's account, leaves the castle, he is met by a maiden who knows all about him, the sword, the Grail Castle, and the Fisher King—who is, in fact, niece to the Fisher King, cousin to Perceval, and who may be said to be a member of the strange court which he has just left.<sup>5</sup> With the sword, which Perceval takes with him, the death of the Fisher King's brother must be avenged. Perceval, according to Menessier, accomplishes this by killing Partinel.<sup>6</sup>

The two stories differ, of course, in many respects. Yet no one could read the two, I think, without feeling that they were basically the same. They have these points in common: (1) A warrior whose destination is a place beyond, happens upon a marvellous dwelling. (In the Irish story, the dwelling is owned by the Dagda, King of the Tuatha dé Danann, a fairy folk.) (2) The visiting warrior is given a test of repairing a broken sword. (3) The purpose of the test is unknown to the hero.<sup>7</sup> (4) The visitor is met by a man of the fairy household and is invited to enter. (5) The hero is the destined one.<sup>8</sup> (6) Vengeance is the motive.

610). For the conclusion, one must consult *Silva Gadelica*, II, 247-49, tr. by S. H. O'Grady; Irish text I, 218-19. The *Acallamh* exists in 15th century MSS., but was composed about 1200 (Thurneysen, *Heldensage*, 48). It seems to be uninfluenced by French Arthurian romances.

<sup>3</sup> Summarized from *Perceval le Gallois ou Le Conte du Graal*, ed. by Ch. Potvin, 1866-72. The first visit occurs in Chrétien's part; subsequent visits described by Chrétien's continuators complete the story, though they are in the main but retellings. The summary to this point is from vv. 4172-4346.

<sup>4</sup> *Ibid.*, 34870-34899.

<sup>5</sup> *Ibid.*, 4547-4777.

<sup>6</sup> *Ibid.*, 44574-44578.

<sup>7</sup> "And knowest thou, Cailte, my soul, our real reason for repairing that sword?" "Truly, I know not," says Cailte.—Stokes, 255. Perceval is, under one form of test or another, always unknown, in each of his Grail Castle visits. It is a common motif in fairy stories: cf. *Die Heilung der Morrigan*, tr. by Windisch in *Die Altirische Heldensage Táin Bó Cúalnge* nach dem Buch von Leinster . . . *Irische Texte*, extra band 330-34, and Kittredge's discussion of this point in his *Study of Gawain and the Green Knight*, pp. 79-80. Bruce, *The Evolution of Arthurian Romance* . . . , I, 250, note, says that "This feature of the Grail Story, is undoubtedly, of folk-lore origin."

<sup>8</sup> "It was my fate," says Cailte, 'to do some deed for which the men

" . . . Biaux frère, ceste espée  
 Vous fu jugie et destinée;—Potvin, 4345-4346.

(7) After the visiting warrior has left, help is given to him by a member of the fairy household: Fer maisse helps Caeilte; the niece of the Fisher King helps Perceval.

These two episodes, then, "Caeilte's Visit to Assaroe" and Perceval's visit to the Grail Castle, seem to belong with other bits of evidence which tend to prove a Celtic origin for much of the French Arthurian romance material.

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#### AN HOLY JEWES SHEPE

Chaucer's Pardoner, in his prolog, says that among other relics

Than have I in latoun a sholder-boon  
 Which that was of an holy Jewes shepe.

(*Cant. Tales*, C 350-351.)

The only explanation of this passage I have seen in Skeat's; he says that the sheep was perhaps Jacob's, and he gives references to conjuring by sheep's shoulder bones. But this does not explain why the sheep was owned by a holy Jew. Might not that holy Jew be Gideon, whose miracle-working fleece and whose subsequent exploits and prosperity are told of in Judges vi? Gideon's fleece drew water from heaven; the miracles wrought by the shoulder bone of a sheep, as described by the Pardoner, were watery ones; the power of any sheep's shoulder bone added to that of such a sheep as Gideon's might well be as great as the Pardoner claims. And according to the account in the book of Judges, Gideon was surely a holy Jew.

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of Erin and Alba and the Tuatha dé Danann would be thankful. I did not in my youth. Who knows but that my fate is that I should do it today?"—Stokes, 256.

## JEFFERSON AND OSSIAN

Readers of M. Chinard's article on Jefferson and Ossian in *MLN.*, xxxviii (1923), 201-5, will be interested in an excerpt from the travel writings<sup>1</sup> of the Marquis de Chastellux, who visited Jefferson at Monticello in 1782. Jefferson's own words, in the first letter that M. Chinard quotes, "These peices [sic] have been and will be to me the source of daily and exalted pleasures" are beautifully illustrated by the remarks of the Marquis:

Je me rappelle avec plaisir, qu'un soir, comme nous étions à causer autour d'un *bowl* de *punch*, après que Madame Jefferson s'étoit retirée, nous vîmes à parler des poésies d'*Oscian*. Ce fut une étincelle d'électricité qui passa rapidement de l'un à l'autre: nous nous rappellions les passages de ces sublimes poésies qui nous avoient le plus frappés, & nous en entretenions mes compagnons de voyage, qui heureusement savoient très bien l'anglois & étoient en état de les apprécier, mais qui ne les avoient jamais lues. Bientôt on voulut que le livre eût part à la *toast*: on alla le chercher, il fut placé près du *bowl* de *punch*, & l'un & l'autre nous avoient déjà conduits assez loin dans la nuit, avant que nous nous en fussions aperçus. D'autres fois la Physique, d'autre fois la Politique ou les Arts faisoient le sujet de nos entretiens; car il n'est pas d'objets qui aient échappé à M. Jefferson, & il semble que dès sa jeunesse il ait placé son esprit, comme sa maison, sur un lieu élevé, d'où il pût contempler tout l'univers.

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NOTE ON LYLY'S *EUPHUES*

Near the close of *Euphues and his England* Lyly mentions "the severity of Cato who removed Manilius from the Senate, for that he was seen to kiss his wife in the presence of his daughter." This may have been derived from Plutarch, *Marcus Cato*, xvii, where Manilius is mentioned by name. Mr. M. W. Croll's edition cites the same incident from Plutarch's *Conjugal Precepts*, xiii, but there the name of the offender is omitted.

W. P. MUSTARD.

<sup>1</sup> *Voyages de M. le Marquis de Chastellux dans l'Amérique Septentrionale*, second ed., Paris, chez Prault, 1788, vol. 2, 36-7.

## REVIEWS

*The Correspondence of Henry Crabb Robinson with the Wordsworth Circle.* Edited by EDITH J. MORLEY. Oxford University Press, 1927. 2 vols. 42 sh. (\$14.00).

*Leopardi and Wordsworth.* By GEOFFREY L. BICKERSTETH. Annual Italian Lecture of the British Academy, 1927. Oxford University Press, American Branch, New York. \$ .70.

*The Mysticism of William Blake.* By HELEN C. WHITE. University of Wisconsin Studies in Language and Literature. Madison, 1927. Pp. 275. \$2.50.

Chronologically Robinson belonged to the famous group, William and Dorothy Wordsworth, Coleridge, Scott, and Lamb, who were born between 1770 and 1775. Among his numerous merits, however, was his never pretending to be one of them in literary genius. He was quick to discover greatness, whole-hearted in his admiration of it, and desirous of serving it with all his abilities, which were many and precisely such as poets rarely possess. His knowledge of law, of business, of people in different spheres from theirs, of foreign countries, his practical judgment, his active energy, his cheerfulness, his appreciation of their efforts, and his faith in their future fame were freely devoted to his great friends. He looked for no reward save the enjoyment of their society and the hope that some day his diaries and letters might be useful to biographers. The collection, which is preserved in Dr. Williams's Library, Gorden Square, London, comprises about 5,000 letters and a great pile of note-books and diaries. Dr. Sadler, in 1869, two years after the kind old lawyer's death, published about one third of what is really important and about one twentieth of what exists in the entire mass. Professor Knight, for his *Letters of the Wordsworth Family*, 1907, picked out material here and there, copying it carelessly however. During the war these precious memorials of great English and German writers (for Robinson was also a friend of Goethe, Wieland, and other German celebrities) were kept in a coal cellar for fear of bombing raids, and black dust crept between the pages. The Royal Society of Literature has therefore done well to grant a subsidy for transcribing and editing the most valuable of the letters; the Oxford University Press has done well to undertake the printing of these large volumes; and Miss Morley deserves credit for performing her task with extreme care. Indeed, it seems to have been done with unnecessary and pedantic excess of care, obvious errors of penmanship being preserved and noted.



It is annoying to have one's attention directed to harmless repetitions and omissions and to careless spelling and punctuation by the warning *sic*. And at least half of the matter in these volumes is so trivial that it should have been left in oblivion.

There is something far more regrettable, though the fault is not Miss Morley's. The central figure is of course Wordsworth; and since Robinson did not meet him till 1808, we see in these pages the second and inferior poet of that name, for Robinson was a true prophet and a candid friend when he wrote to Dorothy Wordsworth in 1826: "I assure you it gives me real pain when I think that some future commentator may possibly hereafter write 'This great poet survived to the fifth decennary of the nineteenth century, but he appears to have died in the year 1814, as far as life consisted in an active sympathy with the temporary welfare of his fellow creatures.'" Whatever the date of his "death," the original, unique Wordsworth, the bold innovator, the hopeful believer in human equality as a desirable end of struggle and sacrifice, the man who found divine intimations not in human ordinances or tradition but in nature, does not appear in these letters. When Dorothy's robust health gives way, in 1829, we lose the last of the old happy voices.

It would be better for Wordsworth's fame if this book had not been published, for it puts us back into the period when people were still blind to the fact that the great Wordsworth died young. There are readers, no doubt, who prefer the later poems and would have admired the cautious old man who deliberately refused to countenance the causes of justice and liberty, but it is incomprehensible that they should understand and understanding enjoy the early works, which revolutionized poetry and poetized the revolution. Crabb Robinson himself, though he loved the man and appreciated the many fine qualities that exist even in the poems written after 1814, could not help regretting the change. So did many others who were independent enough to admire without worshipping, such as Charles Lamb, Mrs. Clarkson, and Harriet Martineau. But they were Radicals, Unitarians, and Quakers, forsooth, and tolerated by the inner circle chiefly for old sake's sake. Coleridge scarcely appears in the picture, nor dear kind Tom Poole, nor generous Cottle.

Miss Morley in her Introduction has adopted that tone of official apology and veneration for the second Wordsworth which one finds in his nephew's "Memoirs." This is perhaps better than if she had taken a superior or over-critical attitude, but still it must be admitted that the "Wordsworth circle" of 1815-1850 was narrower than it needed to be and contrasts unpleasantly with the group that had a triple centre, "three persons and one soul," during the twelve years that ended in 1808. Those who can perceive the decline and yet preserve their admiration of Wordsworth's

best poetry, whether early or late, will find much to enjoy as well as much to lament in these volumes. Every line of Dorothy is fresh and sweet, breathing good sense and good feeling. Mrs. Wordsworth, though theoretically illiberal, was an admirable woman. Mrs. Clarkson's outbursts concerning Coleridge are of thrilling and puzzling interest. Harriet Martineau's letters are pungent enough, and though Robinson's are tepid they tell us what we want to know. The figure of Wordsworth himself is at times visible through the smoke of incense, an honest, lovable, old Tory with a heart full of mysterious pains and exaltation from his days of danger and glory.

One would like to suppress the sentimental portraits of the poet, his wife, and his daughter Dora, made by Miss Gillies in 1841; yet it is these that Miss Morley has, perhaps not inappropriately, chosen as illustrations for her book. They represent only too well the sensitive, self-conscious, devitalized "circle" to whom Crabb Robinson brought now and then a breath of frank criticism and the wholesome shock of news from the outside world.

Goethe complained in 1827 that the poets of that age wrote "as if they were ill and the whole world a hospital." Matthew Arnold, about fifty years later, protested that Wordsworth should be exempted from this charge and contrasted him with Leopardi, whom he took as a typical example of the sick, melancholy, discouraged, and discouraging poets. Mr. Bickersteth first of all distinguishes between the philosophic and the poetic criticism of life. Then turning to the latter kind, he lays before us, with a masterly sweep of comprehensive analysis, the three grand and simple divisions of Wordsworth's poetic endeavor and of Leopardi's, which we see at once to correspond exactly. These great contemporaries perceived and rejoiced, at the beginning, in "the mysterious magic with which all humble natural objects and naturally simple persons are invested." At a somewhat later stage, the growth of their intellects "dissipated the happiness of childhood" and they became "pessimists and the victims of profound melancholia." Then years brought to each "the philosophic mind," which enabled them, through "emotion recollected in tranquillity," to recover and more than recover what they had lost. The discovery of this close spiritual relationship between these two great men, living unknown to each other, is extremely interesting. It could have been made only by a scholar with broad understanding and sympathy who has perceived meanings which most readers miss. If for nothing else, the lecture would be valuable because it calls attention to the healthy love of happiness and the zeal for human welfare which animated the Italian poet, who is too often thought of as one who merely gave exquisite expression to denial and despair. That Wordsworth was almost constantly inspired by joy is fairly well known; but that Leopardi too can strengthen the heart by

visions of happiness, even though it fleets ever away, was not obvious, though Mr. Bickersteth shows that it is true. The more Leopardi is known, the more it will be perceived that he and Wordsworth and Goethe were the supreme triumvirate in poetry since Milton, and especially in that order of poetry which by its philosophic reality and significance gradually transforms the world.

Miss White's substantial book contains a summary of critical opinion concerning Blake, an exposition of the meaning of the term "mysticism," a survey of the characters and doctrines of many mystics, great and small, a study of Blake's personal experience and culture, a statement of his message in the Prophetic Books, and an estimate of the value of his mystical teaching. The field is vast and thorny. A deep and complex background, picturing many kinds and examples of religious genius had to be painted before the central figure could be drawn. The vague word "mysticism" had to be historically illustrated rather than defined, for it has meant many different things. The nineteen pages of bibliography appended to the text, including some of the most difficult works ever written, might raise a fear lest the author had been superficial in her treatment or fallen into the other extreme and drowned herself in the depths of her reading. But this apprehension vanishes as one proceeds, for, after a few pages which smack of pedantry and are badly written, Miss White strides clear of encumbrances and writes with ever increasing originality, simplicity, and power. She evidently perceives the impropriety of treating such a subject in a scientific rather than a speculative and freely imaginative way, for she emphasizes values rather than quantities, her own intuitions rather than the testimony of professed psychologists. To have indulged in dogmatism or much analysis would have been to ruin her undertaking. She has written with a touch sufficiently delicate, using suggestion where blunt assertion would have blown away the very objects of her contemplation. She seems to say: "Let those who think they understand Blake unfold their ideas as they please; let those who enjoy him express their enthusiasm; let those to whom his mystical writings appear unsound and unedifying tell us why they turn away from him; but let us not labor to reduce vision, symbol, and poetry to a system, and least of all attempt to demonstrate the inconsistencies of other interpreters." In such liberal and good-natured mood, and with no ostentation of learning, she has written a book of really enormous erudition, which rises, in the last two chapters, to noble heights of moral wisdom. The passage on the gospel of love, which begins on page 237, is one of these. In another notable passage she shows that Blake in his Prophetic Books exercised fancy rather than imagination, and therefore achieved "not so much the large centralizing of the world of human experience as the supple-

mentary creation of a world like yet alien." Her final, and commendably sober, judgment is that though Blake the prophet is interesting and suggestive, we still must "look for another." His system, in so far as is coherent, is inapplicable to human nature in the mass, though some of his ideas, amazing as they are, contain rich possibilities, both poetical and practical. It was well worth while to show that he was a genuine mystic, gifted with non-rational power to discern truth. Miss White has accomplished her purpose admirably, and by her long, patient toil has produced a work of great value in the united fields of philosophy and literature.

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*An Introduction to Old Norse.* By E. W. GORDON. Pp. lxxxiv + 1 + 383. Oxford University Press, New York, 1927 (with three maps and some illustrations). \$3.50.

This is a book splendidly printed on fine paper. Its aims are stated thus in the author's preface: "This book is an introduction to Old Norse studies for beginners, but it is intended to be comprehensive and self-contained as well as elementary. It aims at giving enough information to enable the beginner to acquire, without having to refer to any other book, a working knowledge of the Old Norse language and an acquaintance with the more important aspects of the literature."

Not only Old Icelandic and Old Norwegian (West Norse), but also some specimens of Old Swedish and Old Danish (East Norse) texts have been included, together with some representative Runic inscriptions. As the author remarks, it is important that the English student should have some knowledge of East Norse and Old Norwegian as it is chiefly from these sources that the Scandinavian element in English is derived.

As for the texts, they are "chosen primarily for their literary merit, but also to gain variety of illustration." Here I shall only point out that the author has included the texts dealing with the discovery of America by Icelanders more than 900 years ago. These texts ought to be of interest to American students.

But how is this work done? As I have no space for a detailed criticism of the whole work, I shall confine myself to some remarks on the Introduction and the Texts.

The Introduction is well written and will be helpful to the student, and there are comparatively few mistatements.

P. xxv: We are told that *Eiríkr rauði* "gave an attractive account of the new land (Greenland), and it is likely that he did find it attractive, in spite of the ironic name he gave it." In

Ari's *Íslendingabók* (selection 4/42, p. 35) we read: *Hann gaf nafn landinu ok kallaði Grænland, ok kvað menn þat myndu fýsa þangat farar, at landit ætti nafn gott.* That is to say, what *Eiríkr* had in mind was not so much irony as propaganda for the new land.

P. xxvii: *Svalbarðr*. Where does the author get this form? The *Landnáma*, from which the author's statement (p. xxxviii) is taken, has *til Svalbarða* (probably gen. sg. of *Svalbarði* m.) and in later Icelandic sources we meet with the neuter form *Svalbarð*. Cp. Finnur Jónsson: *Svalbarde* (*Geografisk Tidskrift*, 1926, p. 80).

P. xlxvii: It is stated that "a man who knew many sagas was named with respect as *inn Fróði* or *inn Spaki*." These epithets, however, do not seem to have had the same meaning. The former was an attribute especially assigned to those who had a wide knowledge of genealogies and history (like *Ari inn fróði*), while *spakr* was primarily said of men of great (practical) wisdom and knowledge of the laws.

P. lxvi: "During the fifteenth century interest in the old literature waned, and in the sixteenth century disappeared almost entirely." This is a serious overstatement. As a matter of fact, interest in the old literature never has disappeared in Iceland, although it has had its ups and downs. According to *Páll E. Ólason*, *Menn og menntir* iv, p. 2, there are from this time not only numerous manuscripts containing poems, old and contemporary, many of which are not to be found elsewhere, but there are also many copies of sagas and lawbooks, which show the vivid interest in the old literature in those alleged dark and unlettered centuries.

The revival of interest marked by the works of *Arngrímur Jónsson* was not such a great event in Iceland as it was in the learned world outside Iceland. His writings were in fact inspired by derogatory things, which foreigners had written about Iceland. In disproving their ridiculous and malicious tales, he naturally could not help citing and describing much of the national literature, and this information falling into the hands of foreign—especially Scandinavian (Danish and Swedish)—scholars, may be regarded as like seed from which Old Norse philology and antiquarian studies have developed.

In reading over the texts, I have noted about 50 errors, some of which I will give here, as they may not all be mere misprints. P. 3 in the prefatory note: *Sturla Þórðsson*, read: *Þórðarson*; p. 22, 31: *fylgði erminum*, read: *ermunum*; p. 23, 47: *ofungr*, read: *of ungr*; p. 25, 125: *ofsein*, read: *of sein*; p. 36, 58: *Mossfelli*, read: *Mosfelli*; p. 49, 269: *litask*, read: *litask*; p. 63, 114: *í Íslandi*, read: *á Íslandi*; p. 66, 224: *hlýpi*, read: *hlypi*; p. 83, 3: *ef bóndi líkaði*, read: *ef bónda*; p. 83, 6: *hlýtir*, read: *hlytir*; p. 90, 8: *inn*, read: *inni*, p. 101, 25: *Sigvaldi barðisk*, read: *berðisk*; p. 103, 122:



at skip Vagns, read: skipi; p. 136, 112: ok eigut þær varðir vesa, read: vera. In this case the author evidently has taken the acc. pl. of verr to be the inf. of the verb vera, which he normalizes vesa. P. 138, 168: þeir fóru allar til Jórðánár, read: allir . . . Jórðánar. As shown by the form Jórðáná given in the Index of names, the author seems unaware that the nom. is Jórðán, in spite of the fact that in line 175 on the same page we read the acc. Jórðán. P. 163: In the Old Icelandic translation of No. 2: ok né saxi skorinn, read: ok né saxi steinn skorinn. The word návim at least ought to be marked with an asterisk.

In enumerating the best editions of the Elder Edda (p. 118), the author fails to mention the classical edition, that of S. Bugge, *Norren Fornkvæði. Sæmundar Edda hins fróða*, Christiania 1867, a photomechanical reprint of which appeared in 1926. In addition to this I will mention the new commentary by Gering: *Kommentar zu den Liedern der Edda* von Hugo Gering. Nach dem Tode des Verfassers herausgg. von B. Sijmons. Erste Hälfte: Götterlieder. Halle (Saale) 1927.

The heading *Smá stykki*, p. 132, is not an idiomatic expression of Icelandic, Old or Modern, but common enough in the other modern Scandinavian languages, as, e. g., Danish: *Smaa Stykker*. In Icelandic the heading could have been: *Smálki* with the same meaning.

As the original editions of the East Norse texts have not been accessible to me, I have not been able to check them, except selection xix—to a certain degree—by comparison with B. Sjöros: *Äldre Vestgötalagen*, Helsingfors, 1919. The text given by Professor Gordon differs in numerous instances of detail both from that of the MS., as read by Sjöros, and from his normalized text—naturally enough. But since Sjöros himself states that his reading in some instances differs from that of Schlyter (from which our author's text), I make no alterations, except in one case: p. 150, 8, *aldrægøtø* which certainly ought to be *aldrægøtæ*, gen. pl. So the Ms., according to Sjöros.

In the texts the editor adopts certain rules, which are not to be found in other normalized Icelandic texts, and as these peculiarities seem to be derived from Mod. Engl. usage only, there is nothing to be said in their favour:

(1) The editor uses capitals in numerous instances, where they are not used in ordinary normalized Icelandic, so e. g., in nick-names: *Ari inn Fróði*, *Haraldr Harðráði* ordinarily *Ari inn fróði* *Haraldr harðráði*, words pertaining to the Christian faith such as *Kristinn* adj. *Kristni* f., neither of which is entitled to a capital, words denoting languages as *Norræna* f. *þýska* f. and adjectives denoting nationality, as *Ænskir menn* 17/96.

(2) The rules of syllable-division adopted by the editor (cp. grammar §§ 27, 28) are not in accord with those used in normalized



Icelandic texts. But the editor does not even follow his own rules in some instances, where the printer seems to have decided the matter *ad libitum*.

(3) The editor seems to be very parsimonious in his use of commas, and this is to be regretted, as punctuation does much to help a beginner to a right understanding and prevent him from running together words which have nothing to do with each other. From the Glossary it appears indeed that the editor is not free from committing such elementary blunders himself.

As an example: clauses beginning with the conjunction *at* always are preceded by a comma in ordinary Icelandic texts. Our editor in many instances has no comma, apparently following the English usage in *that*-clauses. For instance, p. 97, 228, *þinum at síðan*, read: *þinum, at síðan*; or some clauses from the beginning of the Grettis-saga-extract: 8. 5-8, *Muntu hafa heyrt getit (,) um hvat hér er at væla. En ek vilda gjarna (,) at þú hlýtir (! for hlýtir) engi vandræði af mér. En þó at þú komisk heill á brott, þú veit ek fyrir víst (,) at þú missir hests þíns. . .* Such examples may be multiplied, I am sorry to say. The glossary shows that the editor has not understood the verb *væla* and of course, then, not the construction either. Similar carelessness is often shown in the Notes, Grammar and Glossary, which I hope to be able to comment on elsewhere.

Otherwise the Notes are copious and often very good, especially in explaining *realia*. Likewise, the grammar seems to be a fairly good elementary grammar well answering its purpose.

It is a pity that so well planned and good a book should be so marred by carelessness in the details of editing. But in spite of its shortcomings, which certainly are not too great to be easily removed in the next edition, the book may be recommended to students wishing to have a look at the Old Norse—and especially the Old Icelandic world.

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*English Preachers and Preaching, 1640-70.* By CAROLINE F. RICHARDSON. New York: Macmillan, 1928. Pp. xii + 359. \$2.50.

The sermon as a literary form and as a part of English literature has had altogether too little attention paid it. It deserves monographs, and it is allotted chapters in general histories. Nor are the masterpieces of English pulpit eloquence reprinted and edited as are the works of Bossuet and his compatriot preachers. Mr. Pearsall Smith's selections from Donne's sermons might, to the

delectation and profit of the world, be paralleled with selections from the sermons of Lancelot Andrewes and some of the other great Jacobean and Carolinian divines. We very much need a history of the sermon as a prose form and analyses of the style of particular preachers: what we ordinarily get is biography and impressionism.

Miss Richardson does not, any more than Dr. Owst, in his recent and admirable *Preaching in Mediaeval England*, give us a thorough-going analysis of homiletic construction and style, though like him she devotes a not very extensive section to the 'Formal construction of the sermon'; what she says upon 'Euphuistic phrasing' is excellent and to the point. Both writers are, rather, interested in the general background of the sermon: occasions of preaching; popularity of sermons—and sermonists; the character of the preachers and their manners. Miss Richardson emphasises her desire to give us 'the human, everyday side' of the clergy; her book is to be 'a sort of *Defensio pro Clerico Anglicano*, an effort to give the human side of a group that is neither so dull nor so doctrinal as tradition stamps it.' In this effort she succeeds admirably, surely in part because of her copious and apt use of Pepys and the other diarists, who, whatever their defects as sermon-tasters, had an eye for the 'human side' of the preachers under whom they sat.

All the six chapters, largely intelligent compilation from the seventeenth century itself, abound in interesting material, but that on *The Secular Interests of the Clergy* is at once the longest and the most authoritative. From the biographies and memorial sermons of the period Miss Richardson collects testimony to the avocations of her preachers,—their research not merely in the sacred languages and the classics but in heraldry, numismatics, medicine, Anglo-Saxon, Irish; their taste in painting and music; their 'travel diaries.' All this is invaluable to the student of priest-poets like Crashaw and Herbert and of great value to all students of the period.

The time limits of the book are difficult to understand. Why 1640-1670? Its author attempts no *rationale*. But, on the other hand, she does not limit herself precisely to her thirty years, as a recourse to the excellent index will attest. Donne and Andrewes, both pre-Commonwealth, come in for consideration, as do Crashaw and Herbert and Herrick.

The whole study is carefully documented, and there is a bibliography.

AUSTIN WARREN.

Boston University.

*L'Influence du Naturalisme Français sur les Romanciers Anglais, de 1885 à 1900.* By WILLIAM C. FRIERSON. Paris: Marcel Giard, 1925. Pp. 293.

An important part of Mr. Frierson's book has already been summarized by the author himself in *PMLA.* for June, 1928 ("The English controversy over Realism in Fiction")—and utilized by others. His title "Influence of French Naturalism on English Novelists," is, I am glad to say, a little misleading. What is an "influence"? How can it be detected and proved? Mr. Frierson hints more than once (cf. p. 53) at the vanity of trying to delimitate spheres of influence in the realm of literature and, as a wise man, he devotes more space and attention to individual novelists than to "currents" and "tendencies." In fact, the bulk of his volume is made of short monographies on more or less realistic English novelists. He calls Moore and Crackanthorpe English naturalists, though neither is undiluted English or naturalist. The first acted as a reflector, the second as a condenser of the various tendencies represented by French realism. Mr. Frierson dubs Lowry, George Egerton, Harland, and some others "Maupassant's disciples" though Maupassant would surely have disclaimed the spiritual paternity of that much mixed following. He enrolls Henry James, Gissing and Bennett (why these and not others?) under the same banner as "Realists under French influence." But Mr. Frierson does not attach an undue importance to labelling; he is concerned with men rather than mentalities. Let him be praised for it. Perhaps he might have abstained more carefully from intrusions like: "I have already said" "You will find later on" "I say this here, nor elsewhere, because." But, as Pierre Janet has often pointed out, the greater part of modern learning is not only teaching, but teaching how to teach. Let us not quarrel with a slight overdose of didacticism. The important thing is that Mr. Frierson does not exaggerate the scope and significance of his categories and does not puff the frame at the expense of the portrait. Some merit, that, in a University thesis. . . .

I do not know whether he realizes to what extent literary manifestoes, mottoes, cenacles and war-cries are, at least in France, *moyens de parvenir* and instruments of publicity. But he was shrewd enough to unearth and quote Zola's admission to the Goncourts: "Je me moque comme vous du mot naturalisme. Mais il faut un baptême aux choses pour que le public les croie neuves." And he restores to the Scandinavians their rightful part of what is attributed to French influence in the English literature of the nineties, concerning *sex-conflict*.

Realism and surrealism, naturalism and idealism, romanticism and classicism are useful words, good implements for analysis:

what can a professor do without his set of strong and flexible "isms"? But let them remain what they are, i. e. means to an end, not an end in themselves.

History and literature bury their dead in sand, but so deep and so promptly that, of all generations, we are especially ignorant of the one that just preceded us. Hence the apparent paradox of falser perspective in recent history. Even resurrection demands more than a day. Both English and French naturalists were still lying higgledy-piggledy in the twilight of Easter Eve when Mr. Frierson took them by the hand and said: "Awake." His attempt to place them in their true relation is not only welcome, but on the whole successful. I am not sure, however, that he does not, like many others, over-dramatize and over-synchronize his literary "movements." The leaders of naturalism were not quite so triumphant in France and oppressed in England as he makes them. I speak from experience, not from books and hearsay. As a young man, I lived that period at headquarters in both countries. French naturalism was, in the fateful year 1890, still a bugbear to the Academy and a thing of the past, almost negligible, to my young contemporaries. . . . We cultivated symbolism and fantasy, Mallarmé, Barrès, Verlaine, and divided our attentions between *La Plume* and *Le Chat Noir*.

Naturalism and Realism were at the same time a vanguard in England and a rearguard in France. The battle in England for an unlimited freedom and fidelity of expression, chiefly in sexual matters, was longer and harder because English art is above all social and moral. Perhaps that battle will never be won—except by self-exiled Americans—or by English women novelists, who will manage to extract a fresh and frisk morality out of a-moralism, transform restraint into disease and create a new Gospel of Nature. Thus re-baptized and sanctified, the Naturalism of 1890 will be hailed as the true religion, Mr. Frierson's heroes will be venerated as prophets, and Mr. Frierson himself as their truthful re-discoverer and interpreter.

ABEL CHEVALLEY.

Paris.

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*The Social Philosophy of William Morris.* ANNA VON HELMHOLTZ-PHELAN. Durham, North Carolina: Duke University Press. 1927. Pp. ii + 197.

Dr. von Helmholtz-Phelan has written a readable account of William Morris' social philosophy. The first part of her book is an excellent summary of the facts of Morris' career as gathered by Mackail and Vallance. But when she comes to her topic in the latter sections of the book, her facts do not seem to fit her thesis. One does not question that she has read Morris thoroly. But she

has read him with the aid of her own enthusiastic Socialism, which has led her to delve too much into Karl Marx and to neglect almost entirely the real sources of his thought which were native. The key to her treatment is to be found in the following quotation from her rather fulsome preface:

It is a fair question as to whether Morris would still see hope for a happy life for a man through a return to simplified production and through the establishment of a democratic regime in industry. He *must have come to see* [my italics] that modern production cannot go back to an earlier form, and that not even democracy carried to the *n*<sup>th</sup> degree could accomplish such a miracle.

A less prejudiced reading of Morris should disclose the static and unoriginal character of his thinking. His ideas derive almost entirely from English sources, especially from Ruskin. He was born to become the master craftsman of the century to illustrate Ruskin's theories of art in industry. The very style of his critical writings, particularly those addressed to workingmen like *Hopes and Fears for Art*, is that of Ruskin's prose. The resemblances to Marx are for the most part coincidence. When Morris read him late in life, he confessed he couldn't understand him. And the new socialist movement in England was split in two because Mr. Hyndman favored State Socialism and Morris did not. Later, indeed, Morris did admit that a compromise with State Socialism was inevitable. In *Signs of Change* and in his utopian romance, *News from Nowhere*, he looked forward to a period of State Socialism. But he believed it would be only transitional. In due time, man, relieved from the tyranny imposed by commercial competition, would lose his artificial appetite for goods. Being content with what he needed, he would prefer quality to mere abundance of goods. And quality, Morris stated, could be secured only by discarding most of our complicated modern machinery and returning to such handicraft as he himself was engaged in. Morris had almost as temperamental a dislike for machinery and the factory system as Ruskin.

Tho I have found no evidence that Morris had read Godwin, he was even more than his master Ruskin a Godwinian in his disapproval of modern industrial life. He looked forward eventually to that simple decentralized life in villages, indifferent to world or even to national affairs, which is expounded theoretically in *Political Justice* and imaginatively in *News from Nowhere*, and which Morris in *A Dream of John Ball* and 'Feudal England' from *Signs of Change* believed almost came into existence towards the end of the XIV century. This attitude is not 'progressive' but obscurantist, and Morris in thought and emotion never wavered from it. Only in purely social theory, in ideas about marriage and the treatment of criminals, was Morris progressive rather than medieval. But his ideal of woman, despite his Godwinian objection to



the marriage tie, was, like the Victorian, romantically medieval. Woman's place was not in business. Dr. von Helmholtz-Phelan dismisses Morris' ideas about women as 'entirely uncritical,' one suspects, because they were not thoroly feminist. And a predilection for State Socialism similarly prejudices her reading of the text when the subject is economic theory.

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EDWIN BERRY BURGUM.

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*One Word More on Browning.* By FRANCES THERESA RUSSELL.  
Stanford University Press, 1927. Pp. xi + 157.

"No poet has met more vicissitudes of reputation or experienced greater extremes of critical temperature" than has Robert Browning. "If for twenty years he was nearly suffocated by fulsome eulogy, it no more than made amends for almost forty years of frosty indifference tempered by little showers of ridicule." Yet he has suffered "even more from the worship of admirers than from the carping of detractors" (128-131).

Studies that for the greater part have appeared in various journals, with some revision now make up a volume that merits careful reading by serious students of Browning's life and work. An example of clear-sighted criticism may be found in the comments on the successes and the failures in *Saul*, "the most perfect epitome of the poet," "the distilled essence of Browning," the poem that "both reveals and betrays him to the fullest extent," that "tells more about the poet than does any other one." I cite other comments that show critical insight: "He . . . evidently said everything he ever thought of, with fewer consignments to the waste-basket than would have been advisable" (2); "Too verbose and moralistic to be the perfect artist" (13), he practiced "an art that was in spite of his own devotion to Hellenic culture more Gothic than Grecian" (74); his "incurable habit of being jocular out of season" (65); in actual amount his optimism "is far outweighed by his pessimistic pronouncements" (48); "his lack of a definite conception of the meaning of tragedy" (56). Though he called himself "Robert Browning, writer of plays," he was a failure in play-writing; "he is at his best when he is frankly presenting Robert Browning ventriloquizing through bishops, politicians, musicians, and murderers" (92-5).

Professor Russell dwells upon Browning's cavalier treatment of history,—his "unfortunate predilection for a basic stuff of actuality, which he was totally incapable of presenting in its actual condition, for he could not be trusted around the corner as guardian of a fact" (67). "The most flagrant case of Browning's freedom



with facts recorded and verifiable is *The Ring and the Book*, in which he is also the most voluble about the his fidelity" (69). "For his version of the Franceschini prosecution and defense there is no real warrant in the source document, *The Old Yellow Book*" (45). Although "he was unquestionably self-hypnotized and sincere" (113), believing himself "true to the Book in all its details," he was guilty of suppression, alteration, addition, of characters, situations, incidents. These are the result of "a prejudiced interpretation," of "ingenious manipulation to line up such facts as are used in support of a preconceived theory" (114). Browning's handling of his material Mrs. Russell very properly terms "his manhandling of the law" (45). Such transformations are the admitted prerogatives of an imaginative artist such as Browning unquestionably was, if only he does not repeatedly insist that his record contains "pure crude fact," "live truth," "mere truth, nothing else."

The longest essay in the volume, "Gold and Alloy," was prompted by the publication in 1925 of a new translation of *The Old Yellow Book*, with notes and critical chapters by Judge Gest, of Philadelphia. He shows that "Browning had no acquaintance whatever with the law of the Old Yellow Book, and apparently had no desire to acquire it. . . . His ignorance of the subject was profound." Yet "he devoted two entire books to the arguments of counsels. . . . The consequence was that these books are not only false but silly, and many of even his most ardent admirers consider them to be serious blemishes" (Gest, p. 625). "So far as the facts of the Old Yellow Book are concerned, we see that Browning produced . . . not the pure gold of truth, but the gilded ring of his imagination. So far as concerns the personages of the story, we . . . find that Browning has failed also to reproduce their characters as they really were" (623). Caponsacchi "was not a priest, did not claim to be a priest, and is never called a priest in the Old Yellow Book. . . . Yet Browning, who must have known the fact, makes Caponsacchi claim to be a priest, and constantly refers to him as such. . . . Poor little Pompilia [was] not an angel of light, but a frail and faulty girl, whose pathetic fate cannot but excite our compassion" (629).

The essay entitled "Gold and Alloy" is an important one for readers who lack time or opportunity for the perusal of Judge Gest's 669 pages. The thirteen essays and the brief bibliographies in Professor Russell's book are not for beginners in Browning, or yet for casual readers of his poetry. They are of value to students, most helpful, perhaps, to the many who have been misled, or hypnotized, by the emphatic assertions of the poet.

London.

H. E. GREENE.

*Browning's Parleyings, the Autobiography of a Mind.* By WILLIAM CLYDE DeVANE, JR. Yale University Press, 1927. Pp. x + 306.

To take as a subject for investigation and presentation the poorest output of a garrulous poet who perpetrated an unconscionable amount of poor stuff is in itself to take a dare. To transmute this unpromising theme into a volume that can be read with both profit and pleasure is to win against odds. To present a fresh point of view, verified and substantiated by hitherto neglected documentary matter, concerning a writer already smothered under exegesis and commentary, is a notable feat. To be judicious in appraisal of complex and often contradictory data is a genuine accomplishment. All these difficult things have been achieved by Professor DeVane in this the latest book about Robert Browning.

The critic's interpretation of the poet's *Parleyings* as a veiled intellectual autobiography is the result of patient and accurate exploration of primary sources, capably marshalled as evidence in support of a new but indisputable thesis. To the remark of a previous biographer that although these people may have been "of importance in their day," they are of none in ours, Dr. DeVane adds by implication the idea that although the people themselves never achieved importance, they had importance thrust upon them by serving as exponents of the many-faceted Browning doctrine.

Being a product of his old age, this group of poems is supposed to furnish a synthesis of the author's digested philosophy, and reveal his personality through his attitudes to sundry salient aspects of life. And so it does, but less reliably and conclusively than is assumed by Professor DeVane. In the first place, the "most cherished opinions" thus dramatized are of a more negative nature than positive. In so far as Browning is satirizing the demagoguery of Disraeli and the gloom of Carlyle over the heads of Dodington and Mandeville, inasmuch as the rhapsodic Christopher Smart and the pseudo-classical Lairette are instruments of rebuke to Pre-Raphaelites and Hellenists nearer home, if the objectors to the artistry of Mr. Barrett Browning are anathematized through Baldinucci's attack on Furini, we are indeed thereby informed as to the poet's disapprovals and antipathies, but can only "conversely" infer his beliefs and enthusiasms. In the second place, these imaginary interviews are far from being our only source of knowledge as to Browning's views on art, politics, and metaphysics. Practically all of them have been hinted, developed, ramified, elsewhere in his poems, most of them many times. And in the third place, some of his pet theories and reiterated convictions do not happen to be mentioned here at all. Not all of Browning's interests are registered in these seven samples chosen as types,

although they do as a whole form his rainbow of hope and promise, appropriately stretched athwart a sky of damp and drab reality.

In being unable to see the sky for the rainbow, Dr. DeVane follows the stereotyped tradition of Browning the Optimist. While he knows better than to take the poet seriously as a thinker, he does accept his optimistic protestations at their face value, ignoring the subtle significance in the fact that the gentleman certainly doth protest too much. On this point the critic is sometimes as hard put to it as the poet to make out a plausible case: as, for instance, his diagnosis of the Fates telling the *truth* about life when under the influence of wine. Usually, and it would seem, logically, the inebriate view of life is accounted a blissful illusion and not the higher vision induced by imagination. This tale of Apollo's wily trick on the dread Sisters is described by Mr. DeVane as weird and dark, prosaic and dull, but essentially a justification of human existence. Yet when read as candidly as written, with no piety or idealism read into it or between the lines, it sounds much more like a bright and gay story, surcharged with vividness and wit (it is the Prologue that redeems the Parleyings) but essentially a repudiation of mortal life, voiced by the mordant, sardonic mirth that laughs because it scorns to weep or to rail, to reform or to applaud our destiny, or any such futility.

This, however, is neither the complete key to Browning nor an impairing discount of this excellent treatment of the poet and his work. Together with the momentous discussion of *The Ring and the Book* by Judge Gest, Professor DeVane's analysis of the *Parleyings* constitutes just the kind of re-examination and re-evaluation most needed to re-introduce Robert Browning, man and artist, to a twentieth century audience.

FRANCES THERESA RUSSELL.

Stanford University.

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*La Muerte del Conde de Villamediana.* Por ALONSO CORTÉS (Narciso). Valladolid, Imprenta del Colegio Santiago. 1928. 95 pp.

Don Juan de Tassis y Peralta, Conde de Villamediana, has long been regarded as one of the most intriguing personalities in Spanish letters. Favored by birth with wealth and high social position, he was a prominent figure at the Court of Philip III from early boyhood, and became the leader of the *jeunesse dorée* of his time. Constantly in difficulty because of his prodigalities and passion for gambling, a connoisseur and collector of paintings, precious stones and fine horses, he was also a poet of real distinction who alternately poured abuse upon his political and personal enemies and

addressed the ladies of his heart in the new-fangled *culto* verse that his friend Góngora had brought into fashion at Court.

Villamediana's sentimental education continued throughout his life, and scandal-mongers found in his conduct much food for gossip. When his allegorical play *La Gloria de Niquea* was presented in the gardens of Aranjuez on the evening of May 15, 1622, and a fire on the stage brought the performance to an abrupt ending, tongues began to wag furiously, and epigrams to circulate. It was rumored that Villamediana himself had set fire to the scenery in order to carry the Queen from danger in his own arms, or as some believed, Doña Francisca de Tavora, a Portuguese lady-in-waiting of the Queen, who played the part of *Abril* in that entertainment and with whom the King was said to be in love. Only a few months later, on the evening of August 21, the Count was struck down by an assassin as he was returning home from the Palace, and was buried with unwonted haste. Even at the time there was much mystery about the affair. The poets were nearly unanimous in ascribing his death to someone whom he had offended in his verses, but gossip was also current that Philip IV had taken this way to rid himself of a rival. There is little wonder that the Count has appeared as a romantic lover in many plays and novels.

Señor Alonso Cortés reviews briefly the life of Villamediana, correcting, at times, and making many additions to the biography of the Count written over forty years ago by the lamented Cotarelo y Mori. As a result of his skilful interpretation of the contemporaneous accounts in prose and verse, it now seems evident that the King and Villamediana were in fact rivals for the love of Doña Francisca de Tavora. Furthermore, the learned critic of Valladolid publishes certain documents to the effect that the Council of Castile had proof that the Count practised sodomy and that only his death had stayed proceedings against him. The greatest secrecy was observed because of the Count's exalted position at Court, which probably explains the paucity of documents, but it seems no mere coincidence that less than four months after the Count was killed, five youths were burned to death at Madrid "por el pecado nefando," of whom two were servants of Villamediana.

At the risk of appearing as *advocatus diaboli*, I am not sure that these documents establish the guilt of Villamediana. The most incriminating evidence consists of two reports signed by Fernando Ramírez Fariña in which he speaks, in dealing with another similar case, "de lo que está probado contra el Conde de Villamediana." We do not know whether this "proof" indicates a decision made by the entire Council of Castile after hearing evidence for and against the guilt of Villamediana, or whether it represents only the opinion of Ramírez Fariña who, as a member of the Council, was acquainted with the evidence. We could hardly ex-

pect Ramírez Fariña to be wholly impartial since we know from an exchange of verses that they were far from being on friendly terms. It is true that the King was acquainted with some details of the case and commanded the greatest secrecy after Villamediana's death, but the King and Count were in love with the same lady. Evidence is given that some persons were aware of the danger of the punishment that confronted him and that others knew of his alleged aberrations, but this may be due to hearsay or malice. So far as I can see, we have no proof in these documents that Villamediana was definitely tried on this charge, and we do know that he had a host of enemies who were only too ready to believe the worst about him.

The question asked by the poets of the time, namely: "¿Quién mató al Conde?" still stands. Perhaps the order to kill was given by the Duque del Infantado who, aware of the nature of the charges, wished to spare his long-suffering niece, Villamediana's wife, from further scandal. Perhaps the King himself, from somewhat similar motives, ordered his death, or the King's jealousy may have been the sole motive. There is also a chance that his death was entirely unrelated to the charge hanging over him and that it came as punishment for "tiernos yerros amorosos" as Céspedes y Meneses conjectured, or in retaliation for some verse that fell from the Count's blistering tongue, as his friends believed or pretended to believe.

Señor Alonso Cortés has brought together a large amount of new and interesting material, and has interpreted it with the excellent judgment that we always find in his work. I share his hope that someone will make a careful study of Villamediana's verse which will show the importance of his position in Spanish letters.

J. P. WICKERSHAM CRAWFORD.

*University of Pennsylvania.*

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*Milton Papers.* By DAVID H. STEVENS. "Modern Philology Monographs." The University of Chicago Press, 1927. Pp. x + 46. \$2.00.

Professor Stevens's little volume of Milton gleanings contributes materials of interest and value to the growing store of detail which will some day have to be incorporated either in a revised Masson or in a new biography of similar inclusiveness. The first paper deals with several documents recording the investment of over £1,000 in London property by the Milton family between 1621 and 1629. Professor Stevens surmises that the house in St. Martin's in the Fields, adjacent to Covent Garden, for which the poet and his father took a joint deed, May 27, 1627, may have served



as a town residence for the Miltons in the period 1627-1637. Of this there is not further proof than the fact that Milton dates an epistle of 1634 "e nostro suburbano", a phrase which would apply but loosely and apparently against contemporary usage to the Horton estate, sixteen miles away. Further documents, this time concerning the shabby affairs of the Powell family and the never-to-be-paid dowry of the luckless Mary, are brought to light in the second essay. Of more general interest are the papers which deal with Milton in his literary rather than his economic or domestic relationships. Professor Stevens has cast a scholar's eye on the Bridgewater MS. of *Comus* and discovered by comparison with the Trinity MS. and the various editions, some surprising things: first, that certain stage directions were apparently added by Lawes after the stage version had been copied fair by another hand; second, that these and other directions from the stage version were incorporated by Milton into his own Trinity MS. draft, where they stand as clear additions to the original. Lawes, therefore, becomes a contributor to the final text of *Comus* and Milton himself a partner in the publication of the 1637 edition, which purports to be the unsponsored enterprise of his musician friend.

The other *Comus* paper, a review of the eighteenth century stage versions, adds little to Thaler's more elaborate study of this subject (*Studies in Philology*, 1920). The brief note on Edward King, citing for the first time the provisions of his will (Aug. 1, 1637) gives a touch of reality to the dim figure of the elegies in the Cambridge memorial volume.

JAMES H. HANFORD.

Western Reserve University.

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*The American in England during the First Half Century of Independence.* By. ROBERT E. SPILLER. New York: Henry Holt & Co., 1926. 416 pp.

Professor Spiller's *The American in England* is a study of the attitude toward England and the English displayed by various American visitors in the British Isles from 1783 to 1835. Of their writings Professor Spiller says that very few "can be regarded as literature in the strict sense of the term," but he adds, rightly, that "it is equally unfair to consider them solely as source material for political and economic history," since "their greatest value lies in the understanding which they afford of the reciprocal attitudes of the two nations in each of the separate aspects of human contact." From a thorough and painstaking study of such material, printed and in manuscript, Professor Spiller has made a valuable and readable book. It will be more



illuminating, perhaps, to social than to literary historians, and more useful for students of English literature than of American, but no one who has any interest in the past can fail to be grateful for its many vivid pictures of a bygone England and of a bygone American point of view.

In general Professor Spiller has handled the vast amount of material bearing on his subject with accuracy and skill, and his interpretation of the evidence in order to present a clear statement of the standards of the American travellers, is uniformly excellent. In spite of an embarrassment of riches he has managed most adroitly to avoid overloading his pages with quotation and yet to include in transcript or paraphrase many passages which serve better than chapters of exposition in lighting up his subject. To take but three samples: Ticknor's record of how he was asked by Byron in 1815 whether Americans looked upon Joel Barlow as their Homer, sheds a vivid sidelight on the author of *The Vision of Columbus* and some of his countrymen; Henry B. McLellan's picture of Coleridge as he saw him richly deserved reprinting; and surely it is fascinating to discover Mary Lamb devouring "Cooper's novels with a ravenous appetite." Everyone interested in Cooper will welcome also the discussion of that novelist's comments on England. He has been too little studied as a social critic, and Professor Spiller's pages on him are a real contribution.

The volume includes a good bibliography of "Records of visits to England, 1783-1835, published as travel books" and a "selected list" of other similar records published wholly or in part in forms other than "travel books." Because Professor Spiller's text is so useful many readers will wish that instead of a "selected list" they might have a more nearly complete one, including manuscript material, and that the footnotes in this volume could have been more generous. What is said of the travellers and their writings stimulates a desire to read more of them; it is unfortunate that from this book it is not as easy as it might be to know where to find the complete texts from which Professor Spiller has drawn alluring extracts.

One or two queries may be raised, of course. When it is said that "for many years before the war [the Revolution], Americans had trained themselves in medicine, chemistry, theology, and law by study in British institutions," is not some qualification necessary, since relatively few Americans, and those usually from a few colonies, studied thus? Is it quite true that Unitarianism is one of the "formal religious expressions" of "that type of thought which in its philosophical aspects has been called transcendentalism?" It is puzzling to find the author explaining the fact that Oxford and Cambridge drew few students from America by saying that Cambridge was most famous for theoretical mathematics and Oxford for the classics, whereas "what young America went to England to acquire was knowledge and experience in the

professions, in the problems of the economic and industrial world, in religion, literature, and the fine arts." This may explain the neglect of Cambridge, but why did those whose attention was centered on "literature and the fine arts" or on religion, turn so seldom to Oxford? Did Americans a century ago consider the classics unrelated to literature and the fine arts, or was there some other reason which kept them from the oldest English university?

KENNETH B. MURDOCK.

*Harvard University.*

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*Math Vab Mathonwy.* By W. J. GRUFFYDD. University of Wales Press Board, Cardiff, 1928.

*Balor with the Evil Eye.* By ALEXANDER H. KRAPPE. Institut des Études Françaises, Columbia University, 1927.

The first of these books is a work of fundamental importance in the interpretation of early Welsh literature, and secondarily of Arthurian romance. To his task Professor Gruffydd brings a rare combination of qualities: intimate knowledge of the whole range of Welsh literature and an only less intimate knowledge of Irish; a wide acquaintance with folklore and its processes; the instincts of a Celt, a scholar, and a poet.<sup>1</sup> The result is that he has not only illuminated the composition of this most perplexing piece of primitive literature, but is able to explain satisfactorily and in most instances conclusively every detail of that wild confusion. He shows that *Math* is like a composite of sections from different picture puzzles, fitted together into a new design. Most significant are two stories of Balor, preserved in modern Irish folktales. Thus the position of Nutt, Kittredge, and Miss Schoepperle<sup>2</sup> that modern Irish folklore often preserves source material for the study of medieval romance is amply vindicated. Other stories that have been worked in are those of Blathnat's betrayal of Curoi, the incestuous birth story, traditions of Blodeuwedd, the owl-woman, and of Gwydion, the enchanter. The author points out the importance of place-names and of the principle of making the punishment fit the crime as clues to the development of the Mabinogion.

The interest of this study for Arthurian scholars lies in the fact that here we have the first scientific exposition of that mixture of

<sup>1</sup> Mr. Gruffydd's earlier study of the *Mabinogion*, in the *Transactions of the Cymmrodorion Society*, 1912-13, is the best work on the subject.

<sup>2</sup> A. Nutt, *Studies on the Legend of the Holy Grail*, Publications of the Folklore Society, xxiii (1888); G. L. Kittredge, *Arthur and Gorlagon*, *Studies and Notes in Philology and Literature*, viii (1903); G. Schoepperle, *Tristan and Isolt*, Frankfurt and London, 1913.

Goidelic and Brythonic myth and folktale out of which we have reason to believe the Round Table cycle sprang. It proves that those Welsh traditions we possess are in a badly mangled state, and the lack of continuous correspondence between them and the romances does not argue for the lack of genuine Welsh tradition in the latter. There is nothing absurd in the belief that French romance often preserves a clearer, better motivated version than the mabinogi. Moreover, here are certain names which reappear in romance: Gilvaethwy son of Don = Giflet fis Do; <sup>3</sup> Llew = Lion or Lionel; <sup>4</sup> Pryderi = Peredur = Perceval; <sup>5</sup> Blodeuwedd is related to Florie; <sup>6</sup> and probably Arianrhod (Silver-Wheel) is represented by Lunete.<sup>7</sup> One of Mr. Gruffydd's few mistakes is the identification of Arianrhod with Layamon's Argante, since the *Didot Perceval*, which at this point draws upon the same source as Layamon, ascribes to Arthur these words: "Je me ferai porter en Avalon por mes plaies meciner a Morghain me seror;" <sup>8</sup> and since Bruce has shown how easily Morgan could become Argante.<sup>9</sup> Mr. Gruffydd promises to give us studies of the other Branches and of their relation to the Arthurian legend. I know of no one more likely to furnish a definitive answer to the most perplexing questions of Arthurian origins than he, and it is to be hoped that his other multitudinous contributions to the modern culture of Wales will not too long delay his demonstration of what its ancient culture meant to Europe.

Professor Krappe brings his well-known exhaustive bibliographical knowledge of folklore and mythology to the discussion of a number of themes, most of which are concerned with the relations of Celtic and French literature. His first study of the Balor myth seems to me to combine much that is sound with much that is highly speculative. When Balor is presented at once as a Janus,

<sup>3</sup> Gruffydd, p. 204 f.

<sup>4</sup> Cf. the story of Llew, Gruffydd, 19-23, and the naming of Gawain's son Lions or Lioniaus. Cf. Potvin, *Perceval le Gallois*, iv, 16 f., and J. L. Weston, *Legend of Sir Perceval*, London, 1906, i, 244 f. *Mort Artu*, ed. J. D. Bruce, Halle, 1910, 253 ff., gives the name Lyons to Bohors' son. Professor Nitze, in reviewing my *Celtic Myth*, wrongly attributed to me the notion that there was something astronomical about the manner of Llew's death, that the caldron stood for Aquarius and the buck for Capricornus. Cf. *MLN.*, XLII, 562. Gruffydd (p. 301-7) shows what is undoubtedly the true explanation of these circumstances.

<sup>5</sup> R. S. Loomis, *Celtic Myth and Arthurian Romance*, New York, 1927, 152-5, 201-4, 218-20.

<sup>6</sup> *Ibid.*, 17 f., 22 f.

<sup>7</sup> Gruffydd's derivation from Argentoratum (p. 189) seems improbable, and if there is any Welsh prototype for Lunete, it must be Arianrhod. Cf. Loomis, *op. cit.*, 287.

<sup>8</sup> J. L. Weston, *op. cit.*, II, 111.

<sup>9</sup> J. D. Bruce, *Evolution of Arthurian Romance*, Baltimore, 1923, i, 33 n.; *MLN.*, xxvi, 65 f.

a Cyclops, and a possessor of the evil eye, it seems to me that all three traits cannot be taken as clues to his essential nature, and the theory that Ethnea was a cow because of a rather strained analogy with the Io story finds little confirmation. The parallel between the stories of Lug and Perseus, however, and the case for the Balor tale as the basis of *Yonac* are well founded. The next two papers urge forcefully the near-Eastern origin of a modern Breton folktale of the Circe type and of the Breton *Arthur and Gorlagon*.<sup>10</sup> The text deals with the conception of souls in the form of birds among the Celts. Mr. Krappe disputes Miss Dunn's point that the bridge which rises underneath Perceval and which his horse clears by a happy leap is a development of Cuchulinn's very similar adventure, but none of his own analogues are as close. The adventure of Chaus in *Perlesvaus* is diagnosed as a combination of the Spectres' Mass and the Dream Visit to the Otherworld. The dream, however, is probably a late feature, introduced with eerie effect into a more standardized type of Otherworld adventure attributed to Kay.<sup>11</sup> Mr. Krappe demolishes completely Miss Weston's mystical interpretation of the fact that Perceval is a Widow's Son. In fact, it should be said that in spite of her wide range of interest and her intimate knowledge of Arthurian literature, there are few scholars less capable of critical judgment than Miss Weston. Finally, Mr. Krappe's amplification of the views of earlier scholars that Peticru's bell in *Tristan* and the hag who resurrects slain warriors in Gerbert's continuation of the *Conte del Graal* and in the Scandinavian legend of Hilde are due to Celtic influence, seems to me sound.

ROGER SHERMAN LOOMIS.

Columbia University.

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*La Nouvelle Héloïse de J.-J. Rousseau. Etude et analyse.* Par DANIEL MORNET, Professeur à la Sorbonne. Paris: Melloté, 1928. 340 pages.

L'étude débute par une lumineuse reconstruction de l'état d'âme de Jean-Jacques quand il écrit *la Nouvelle Héloïse* ou plutôt quand elle s'écrit en lui, rêve d'amour cristallisé autour de Madame d'Houdetot. C'est la passion de Jean-Jacques pour cette dernière qui transforma en "un débat pathétique sur la passion" ce qui n'avait été d'abord chez Rousseau que *day dream* et aspiration diffuse. Rousseau avait un passé sentimental assez trouble et riche d'expériences incomplètes. Vint la comtesse. On la voit très bien surgir des pages de M. Il a dû y avoir chez elle un mélange de

<sup>10</sup> Gruffyd, p. 279. Cf. Professor Malone's excellent article. *PMLA*, XLIII, 416-446.

<sup>11</sup> Cf. *MLN.*, XLIII, 218 f.

coquetterie et de douceur maternelle, une tendresse un peu amusée d'abord par ce grand fou plein de génie, à la fois puéril et intense. Puis elle a dû se prendre au jeu et finir par s'étonner encore plus d'elle-même que de lui. Sous la double pression des circonstances et des traditions livresques (le ton prédicant des romans anglais était alors à la mode) Rousseau fit de ce qui était d'abord le roman de la passion "celui de la fidélité conjugale et du bonheur. . . . Ses amants restent vertueux, tout en étant coupables." Ils seront vertueux à force de faire des discours sur la vertu. La vraie valeur de la *Nouvelle Héloïse* est dans le sentiment de la Nature et "la nouveauté du sentiment de la Nature, dans la Nouvelle-Héloïse, c'est qu'il est l'amour, la communion."

Quant à l'analyse qui est la seconde partie du livre de M. je ne connais guère de plus persuasive invitation à la lecture et à la réflexion.

Deux observations en passant: M. dit (page 30) qu'au temps de la *Nouvelle-Héloïse* le roman-confidance n'était pas encore inventé. Mais *Manon Lescaut* ne représente-t-elle pas quelque chose comme le roman-confidance?

On nous laisse l'impression (page 313) que le général baron Thiébault (l'auteur des *Mémoires*) est de ceux qui avaient écrit à Jean-Jacques au sujet de son roman. Or cela ne se peut: Thiébault n'avait que 6 ou 7 ans à la mort de Rousseau.

LOUIS CONS.

University of Illinois.

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*The "Merope" of George Jeffreys as a source of Voltaire's "Mérope."* By T. E. OLIVER. Urbana: University of Illinois Press, 1927. 111 pp. University of Illinois Studies in Language and Literature, XII, No. 4.

Jeffreys' adaptation of Maffei's *Merope* was acted in 1731 and, thirteen years later, was referred to in contemptuous terms by Voltaire. When Jeffreys published a second edition of his play in 1754, he answered him by accusing him of having imitated his play in his own *Mérope* without acknowledging his indebtedness. There the matter rested until Professor Oliver undertook to examine the question in detail and to determine what Voltaire may have owed to Jeffreys. As the plays spring from a common source, the obvious method is to compare Voltaire's departures from Maffei's play with those made by Jeffreys. This O. has done with such care that no points of resemblance appear to have escaped his eye and, in order to help his reader follow his discussion, he has published a critical edition of Jeffrey's play. He lists some forty cases of what he takes to be borrowings and concludes that in accusing Voltaire of "petty larceny" Jeffreys was "far too gene-



rous." These results are forcefully presented and may, at first sight, be convincing. If, however, one investigates the subject from a broader point of view than that which O. has chosen, one may come to somewhat different conclusions.

The Merope theme was treated several times both in Italy and in France before Maffei and his imitators wrote. As Voltaire himself mentions plays on the subject by Gabriel Gilbert (*Téléphonte*, pub. 1642), de La Chapelle (*Téléphonte*, pub. 1683), and Lagrange Chancel (*Amasis*, pub. 1702), it is not improbable that he had read them. Moreover, Voltaire was quite capable of making, independently of his predecessors, certain departures from his source in the interest of the manners and technique of his day. We must, therefore, before accepting O.'s evidence, ask if the similarities he describes are found in these earlier dramatists or can be ascribed purely to Voltaire's ordinary dramatic methods. Now O. does admit (pp. 54, 67, 94, 105) that *Amasis* may have influenced Jeffreys and Voltaire, but he fails to mention the plays of Gilbert and de La Chapelle, although a study of the three dramas would have shown him that a number of the characteristics supposed to be peculiar to Jeffreys and Voltaire are found also in them.<sup>1</sup> Others, moreover, can readily be explained as due to Voltaire's desire to break up a tedious speech, to preserve the dignity of his characters, to emphasize political considerations, to heighten dramatic interest, etc.<sup>2</sup> Indeed the only characteristics mentioned by O. that seem to me to point to Jeffrey's having furnished suggestions to Voltaire are the references to Chresphonte's tomb and to Heaven's speaking at the end of the play, and these are such minor points that, if Voltaire had omitted them, they would scarcely have been missed.<sup>3</sup>

But, even though we do not accept O.'s theory except in regard to these two minor points, we should be grateful to him for bringing up the question and presenting all that can be said on Jeffreys' side of the argument. It is also useful to have a new and scholarly edition of this rare English play. The book is carefully printed and attractively presented. I have found almost no misprints.

H. CARRINGTON LANCASTER.

<sup>1</sup> Such are the proud and defiant spirit of the hero (La Chapelle), the use of cutting instruments (La Grange), the emphasis placed upon the activities of the queen's party (La Chapelle), the sympathy of the hero for Merope (La Grange), Merope's plans (Gilbert, La Chapelle) and thought of suicide (Gilbert), the striking of a religious note by the hero at the end of the play (Gilbert), etc.

<sup>2</sup> Such are various cases in which Voltaire and Jeffreys both develop ideas and incidents already found in Maffei, the fact that the hero struggles before he surrenders, the avoidance of too much violence in Merope's speeches, the political motivation of the tyrant's marriage, the hero's contempt for death.

<sup>3</sup> Moreover, O. himself gives evidence that Voltaire had read Jeffreys inattentively (p. 69).



*The Goddess Fortuna in Mediaeval Literature.* By HOWARD R. PATCH. Cambridge: Harvard University Press, 1927, pp. xii + 215.

Professor Patch's admirable study is based on his dissertation presented for the doctorate at Harvard University in 1915. It does not aim at exhaustiveness, which would have involved encyclopaedic dimensions, but the large amount of material presented is sufficiently indicative of the richness of the literature of the subject, and amply illustrates the author's deductions.

The pre-Christian conception of Fortuna as a goddess of fate was later changed to signify one who brings about our destiny in a capricious way, as we find during the Roman Empire. During the Middle Ages, in spite of the anathemas of the Church, a general belief in the omnipotence of Fortuna prevailed, and she is sometimes to be found in company with the Christian God, as for example in *The Consolation of Philosophy* of Boethius, and in Dante's *Inferno*, where the goddess partakes of both angel and devil. With the Renaissance, Fortuna comes into her own again as goddess of chance.

Dr. Patch gives a compendium of the forms, attributes, and activities of Fortuna as set forth in the literature of the Middle Ages, the period with which his study chiefly concerns itself, and follows with a full consideration of her functions and cults (the Fortune of Love, Fortuna the Guide, Fortune of the Sea, the Fortune of Combat, the Fortune of Fame, Personal Fortuna, Fortuna Publica, the Fortune of Time, the Fortune of Death). Her dwelling, sometimes wholly sumptuous, sometimes partly squalid, is situated on a lofty island cliff, exposed to the soft breathing of Zephyr as well as to the blasts of Boreas. Its garden contains trees, some fruitful and some barren, and two streams, one sweet and one bitter. Fortuna's most important attribute, the wheel, functions variously. Sometimes she turns it, sometimes she is turned upon it. In the former case, four human figures are often pictured, or described, as bound to the wheel and revolving with it; sometimes a human figure is stretched across its face.

Dr. Patch concludes his able and extensive study with a consideration of the problem of the actual survival of the Goddess Fortuna in the Middle Ages, and finds the evidence (continued vitality and a growing symbolism) affirmative on this point.

STANLEY L. GALPIN.

Trinity College, Hartford.

*Wilhelm Müller als Kritiker und Erzähler*, von HEINRICH LOHRE.  
Pp. 401. Leipzig, F. A. Brockhaus, 1927.

According to its preface, this important work appears in response to a plea contained in *Modern Language Notes* (February 1915) for an edition of Wilhelm Müller's letters addressed to the publisher, F. A. Brockhaus, and his son Heinrich. They were somewhat jealously guarded for a century in the archives of the Leipzig firm, but were given to the world last September, in this handsome volume issued in commemoration of the centenary of Wilhelm Müller's death.

The book opens with a new and comprehensive biography of the poet, occupying some hundred pages. It witnesses to prodigious research on Professor Lohre's part, and the results can leave no doubt that he was the scholar best fitted to undertake the task. He possesses a happy gift of combination, a sprightly, trenchant, compact style, disclosing broad culture and illumined by apt allusions; he analyzes thoroughly Müller's work as critic and political writer. The poet, whose special place in the hearts of the people may well be regarded as secure, is never idealized, but treated with rare honesty by this exceedingly level-headed biographer.

The biography gives a far more vivid and complete picture of Müller's life than has been heretofore possible—more especially the new pictures of boyhood days in Dessau; there are some new aspects of Müller's married life, which lend it a more romantic atmosphere than before.

The scarcity of letters from the poet makes this large addition very welcome, especially as nearly all of them have to do directly with Müller's literary activities. Some 162 letters are addressed to Brockhaus and his son; 8 to the Swedish poet Atterbom, and 21 (mostly new) to other friends and literary correspondents.

The correspondence with the Leipzig publisher took its beginning from a letter written by F. A. Brockhaus in December 1819, inviting Müller to furnish reviews for the journal *Hermes*. The literary connection thus begun lasted until the day of Müller's death in 1827. The poet wrote many reviews, covering the widest fields of contemporary literature, for Brockhaus's *Literarisches Conversationsblatt* (later re-named *Blätter für literarische Unterhaltung*), and contributed largely to the calendar *Urania*, and the *Conversations-Lexicon*. Brockhaus was also the publisher of Müller's two collections of *Neue Lieder der Griechen* and of his *Neueste Lieder* and *Lyrische Reisen*.

The tone of these letters is frank and unassuming, on the basis of mutual respect—relieved by easy pleasantries. On one occasion only, when Müller was urging the publication of a new pamphlet of *Songs of the Greeks*, was there any sign of serious friction. It

may safely be assumed that the problem of censorship made Brockhaus unwilling to undertake the venture, though he based his refusal very bluntly on the small value of Müller's offering. The correspondence sheds interesting new light on Rückert, Schwab and Tieck. At the end of the book are printed a number of valuable first-hand documents connected with important incidents in Müller's life.

The figure which defines itself with new distinctness out of these outlines loses none of its acknowledged charm, although it is clear that Müller's actual world became rather that of books than of spontaneous poetic creation. His very large production in literary criticism is creditable, though hampered by many distracting duties—as teacher and ducal librarian, editor of older poets, contributor to encyclopaedias, and director of court theatricals. With Lohre's final verdict, few will disagree: Müller reached his highest place when writing comparatively simple lyrics in the spirit of the Volkslied; "into the profoundest depths of the human soul he never penetrated"—a fact which by no means detracts from the winsomeness and freshness and spontaneity of his popular verse.

The book contains a newly-discovered but highly depressing portrait of the year 1817; we believe that no more satisfactory picture than that drawn by Wilhelm Hensel in 1822 exists.

Professor Lohre's work shows both untiring research and conscientious accuracy in detail. On page 76 the word "wolfe" should read "wolf"; the name "Fauriel" appears as "Fauviel" on page 314. The statement that Müller's worthy father exhibited "nur die treue Sorge um Äusseres" is contradicted by more than one entry in Müller's intimate *Diary* (University of Chicago Press, 1903). The circumstances of the poet's death were quite differently related by the veteran Geheimrat Hosäus of Dessau, who was certainly well-instructed as to events in the court-circles of Anhalt. There are grounds for suspecting that the widow and Gustav Schwab re-arranged the facts for personal reasons. Possibly a little fuller statement as to Franz Lieber's life in the United States (page 382) might be illuminating: he was "professor in Columbia (S. C.) U. S. A.", but he later became professor in Columbia College in the city of New York.

On page 18 Müller's early poem *Gleich und Gleich* is mentioned as "verloren." One of the many interesting exhibits at the recent splendid Müller Centenary in Dessau was the manuscript of this poem, which came to light during the search for materials illustrating his life. By the kindness of Bibliotheksrat Dr. Paul Wahl, I am able to present the text, which the *Diary* shows to have been written on October 17, 1815:

Es war einmal ein Rittersmann, Juchhe!  
Der sah ein schönes Fräulein an, O weh!

Und flugs sprach er: Ich liebe dich, Juchhe!  
 Und flugs sprach sie, Das dauert mich, O weh!  
 Du Ritter schön und lobesam, Juchhe!  
 Ich hab' schon einen Bräutigan, O weh!  
 Der Ritter sprach: O Freudenlaut, Juchhe!  
 Auch ich, mein Kind, hab' eine Braut, O weh!  
 Da sang die Maid: O Lauf der Welt, Juchhe!  
 Seht, wie sich Gleich und Gleich gesellt, O weh!  
 Der dieses Liedchen hat erdacht, Juchhe!  
 Hätt' gern einmal dabei gelacht, O weh!  
 Doch wenn er jauchzt in wilder Lust, Juchhe!  
 Da seufzt es nach aus tiefer Brust, O weh!

*Northwestern University.*

JAMES TAFT HATFIELD.

*On Ten Plays of Shakespeare. Ten More Plays of Shakespeare.*

By STOPFORD BROOKE. Oxford University Press, American Branch. New York: 1927. 2 vols.

The reprint by the Oxford Press of Stopford Brooke's essays on Shakespeare may encourage the hope that contemporary interest in the greatest of English poets is not wholly absorbed in textual criticism, theatrical companies, and the staging of Elizabethan plays. At least the rigors of research may be pleasantly relieved by turning now and then to an older criticism which found play not in scholarly puzzles but in sympathetic understanding of what lies at the heart of great books. To this criticism of sympathy and unfailing gusto belongs the Irishman Stopford Brooke. His literary work was only one of many expressions of his vitality. To his friends he was doubtless less the critic than the sometime chaplain to the Queen, who made bold in 1880 to secede from the communion of the Church of England. He belonged to a family that had transmitted its ancestral heroism by "preaching the Word of God to six generations of Irishmen." It was thus by inheritance and ancient right that he himself became "the impassioned preacher of Bedford Chapel." But he found time for other occupations and interests. For example, he was both a devoted student of the famous painter, Turner, and a moving spirit in the progressive Bedford Chapel Debating Society. In literature he produced successively, besides his books on Shakespeare, the Life and Letters of Frederick W. Robertson, Theology in the English Poets, a classic Primer of English Literature, a famous History of Early English Literature, a Study of Tennyson, and a volume on the Poetry of Robert Browning. His subject, whatever it might be, was for Stopford Brooke a matter quite personally important. Accordingly in the volumes here noticed, as in all his criticism, there is for better or for worse what Mr. Jacks describes as "a strong reflection of his own inner life,"—an expression of the principle, "My joy shall be in you."

H. S. V. JONES.

## BRIEF MENTION

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*Der Lautbestand des südmittelenglischen Octavian, verglichen mit seinen Entsprechungen im Lybeaus Desconus und im Launfal.* By ERNA FISCHER. Anglistische Forschungen, 63, Heidelberg, 1927. This dissertation is a valuable contribution to the study of Middle English philology, for it adds a precise and scholarly linguistic analysis of three Middle English poems to that slowly growing body of studies of individual literary documents, upon which reposes the surety of our understanding of the history of the English language. Dr. Fisher has not so much opened a new field in her study of the *Octavian*, as she has gone over an old one in the light of recent discoveries, and with the aid of the most modern technique. Sarazin, in 1885, published a study and edition of the two Middle English versions of the *Octavian*, and determined in general their linguistic character and literary affinities. Dr. Fischer's re-examination of the southern *Octavian* has resulted in a modification of the opinion held concerning the date of composition and the language of the poem. She rejects Sarrazin's external evidence, and, relying wholly on linguistic criteria, holds that the second, rather than the first, half of the fourteenth century was the period of composition. Sarrazin had identified the language of the *Octavian* as Southeastern and Kentish; Fischer, however, would look for the home of the poet in Essex, with the suggestion that, for a still closer localization, one might consider the northern part of Essex as a possibility.

As to the ascription of the three poems to Thomas Chestre, according to the Sarrazin-Kaluza hypothesis, Dr. Fischer is very cautious. She holds that although neither the probable date of composition nor the linguistic character of the poems stands in the way of their being the work of the same poet, yet, in the absence of any external evidence, no positive solution of the problem is possible.

RUDOLPH WILLARD.

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*A Handbook of English Intonation.* By LILIAS E. ARMSTRONG and IDA C. WARD. Cambridge (Eng.), W. Heffer and Sons, 1926. Pp. vi + 124, 5 sh. There is space only to notice this useful little book by two members of the department of Phonetics in University College, London. The study of "intonation as an element of speech has," as the authors say, "been generally neglected"; mainly, no doubt, because it is far more difficult to analyze and describe than sounds. Yet it is obviously equally important; indeed, the much advertised differences between English and American speech are



far less differences in sounds than differences in pitch and sentence melody. In the present handbook the writers have analyzed the chief pitch patterns of the cultivated speech of the south of England and illustrated them graphically by means of an extremely ingenious system of transcription. The book is intended chiefly for foreign students of English, as a means of helping them to acquire a "correct pronunciation"; but the phonetician, too, will find it of great interest and importance, not least the American phonetician. To the latter, of course, it will be not a guide but a basis of comparison; and no doubt the authors would agree that the most valuable fruit of their own work would be a similar handbook of American intonation.

M. B. RUUD.

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*The Sea in English Literature.* By ANNE TRENEER. London: Hodder and Stoughton, 1926. 10s. 6d. A book bearing such a title arouses suspicion, for it is likely to be either an academic treatise—in which case one fears an interminable catalogue of sea pieces held together by banal connectives, or the pleasant chatter of some literary gentleman on a subject much too good for him. Miss Treneer's book is none of these. It is a solid piece of scholarship, distinguished alike by exquisite taste and really illuminating criticism. She has traced the literature of the sea in English from *Beowulf* to the Elizabethans, and if she has declined to follow the theme further, it is not because of lack of interest or knowledge, as her felicitous use of modern writers proves abundantly, but because she must fix a term somewhere. The materials are overwhelming, but Miss Treneer has selected and ordered them admirably. Indeed, the arrangement is almost mechanically precise—the general periods, types of writing, the various authors, but so fascinating are the illustrative specimens that the skeleton is never obtrusive. I should like to single out two chapters—the first, "The Sea in Old English Literature," where Miss Treneer's thoroughly successful translations illustrate perfectly her sensitive and discriminating criticism of Old English poetry; and the third, written with a fine gusto, on Hakluyt's voyages, that will send many a reader to those incomparable "Navigations, Voiages, and Discoveries of the English Nation." This is popularization of knowledge of the right sort.

M. B. RUUD.

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*Literary Aims and Art.* By HARRISON R. STEEVES. Silver, Burdett and Company, New York: 1927. In no more than 235 pages Professor Steeves has undertaken to deal with the aims and art of prose fiction, the drama, poetry, the essay and related prose



forms. To prose fiction he has devoted 47 pages; to drama 77; to poetry of all kinds, 65; and to the essay and prose forms 17. These proportions were determined, one suspects, by some consideration other than the relative interest or importance of the several topics. Certainly the justification of the book is to be sought less in its arrangement than in its helpful suggestions, of a kind that Professor Steeves and other thoughtful teachers of English must have imparted from time to time to their undergraduate students. To those teachers or students who are at a loss for ideas might be recommended particularly the 47 pages on fiction and the 77 on dramatic literature. Here can be found useful discrimination and analyses with an occasional shrewd comment upon the fictionist's or the playwright's art. Such unity as the book under review possesses should be sought in the initial chapter on First Considerations. Here the author deals sensibly, if hurriedly, with such perennial topics as Reading and Experience, Literature and Life, Realism and Romanticism. In general it would seem that a scattered and attenuated interest is a fault inherent in the plan and scope of Professor Steeves's *Literary Aims and Art*. Given the limits of his book, he might well have reconsidered its arrangement with a view to a greater originality and centrality.

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H. S. V. JONES.

*Henrik Ibsen, Eit Diktarliv*, by HALVDAN KOHT. Oslo, Aschehoug, 1928. This biography, of which the first part (1828-1866) has just appeared, is the Ibsen Book of the centenary year. Since Henrik Jaeger's biography, issued with Ibsen's authorization in 1888, nothing has been written that deserves the name of a new life of Ibsen. Reich, Lothar, Woerner, Moses, Gosse, Collin, and even Gran (1918) base their works on Jaeger, as well as on the letters and posthumous writings made accessible through the excellent editing done in the main by Koht, who is a native of Ibsen's birthplace and has for decades been acquainted with the members of the poet's family. In collecting Ibsen's letters he corresponded with practically all the persons with whom Ibsen had had contacts. He also met Ibsen himself, though at a time when the aged poet was no longer in full mental vigor. The four decades that have elapsed since the publication of the "official" biography have made possible a free discussion of a number of subjects; for example Ibsen's relation to his family or his illegitimate child of the Grimstad days. K.'s main thesis, propounded with deep understanding, is that Ibsen is above all a poet and that he never wrote anything that he had not experienced fully in his inner life. To all students of Ibsen this book and the forthcoming second part will be of immense value.

A. E. ZUCKER.

*Matthew Arnold and Goethe.* By JAMES BENTLEY ORRICK. Publications of the English Goethe Society, New Series, Vol. IV. London, 1928. Pp. 54. The often quoted line in the Memorial Verses about "Europe's sagest head" is an apt resumé of Matthew Arnold's attitude to Goethe: Goethe the sage appealed to him far more than Goethe the poet and man of genius. "Matthew Arnold never valued Goethe primarily as an artist," to quote Mr. Orrick. There is not one work of Goethe that meets with the wholehearted approval of the Midvictorian classicistic critic, as Mr. Orrick shows from ample quotations. Something might have been made of Arnold's silence. If he cared little for Tasso and Iphigenie, what would he have said about the Roman Elegies, the poems in free verse or die Wahlverwandtschaften? This strange lover of the Greeks most likely would have found the Elegies too pagan!

And the critic Goethe? "Matthew Arnold makes Goethe's love of Greek art and form a mere prop for his own classicism," Mr. Orrick most aptly states. Arnold the eclectic seeks support for his views in all quarters and adapts Goethe to his own ends. When he quotes Goethe on Lord Byron ("alles Grosse bildet") he carefully omits the words as Mr. Orrick points out: "Wir müssen uns hüten es [i. e. das Grosse] stets im entschieden Reinen und Sittlichen suchen zu wollen." He takes an idea or a part of an idea from Goethe here and there, but does not have any adequate conception of the totality of Goethe. To speak metaphorically, he takes a delectable plum that suits his palate, but lacks the vigor necessary to attack the whole pudding. If Matthew Arnold had an adequate conception of the totality of Goethe, he would have turned wholeheartedly against him.

Mr. Orrick's essay amply repays a careful reading, even though the author at times stops before the goal is reached: more might have been made of the numerous quotations. A certain naiveté is apparent when the author assumes that the words of Wilhelm Meister that a poet must live solely for his art express Goethe's own view. And what shall one say of this statement, "Goethe's style is assuredly on the whole eminently satisfying"? I cannot accept the hypothesis that Carlyle is responsible for Matthew Arnold's attitude to Goethe, which forms the closing argument of Mr. Orrick's study. Such outside influences never strike to the core of the matter: the real determining factor is Matthew Arnold himself, his personality, his point of view, his peculiar bent.

FRIEDRICH BRUNS.

University of Wisconsin.

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